

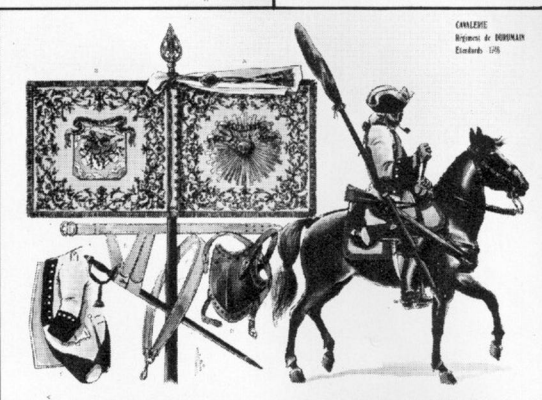
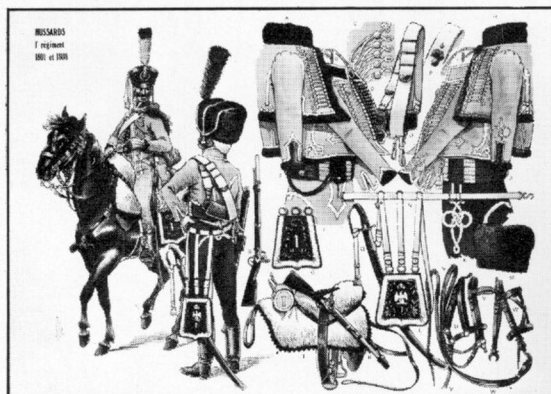
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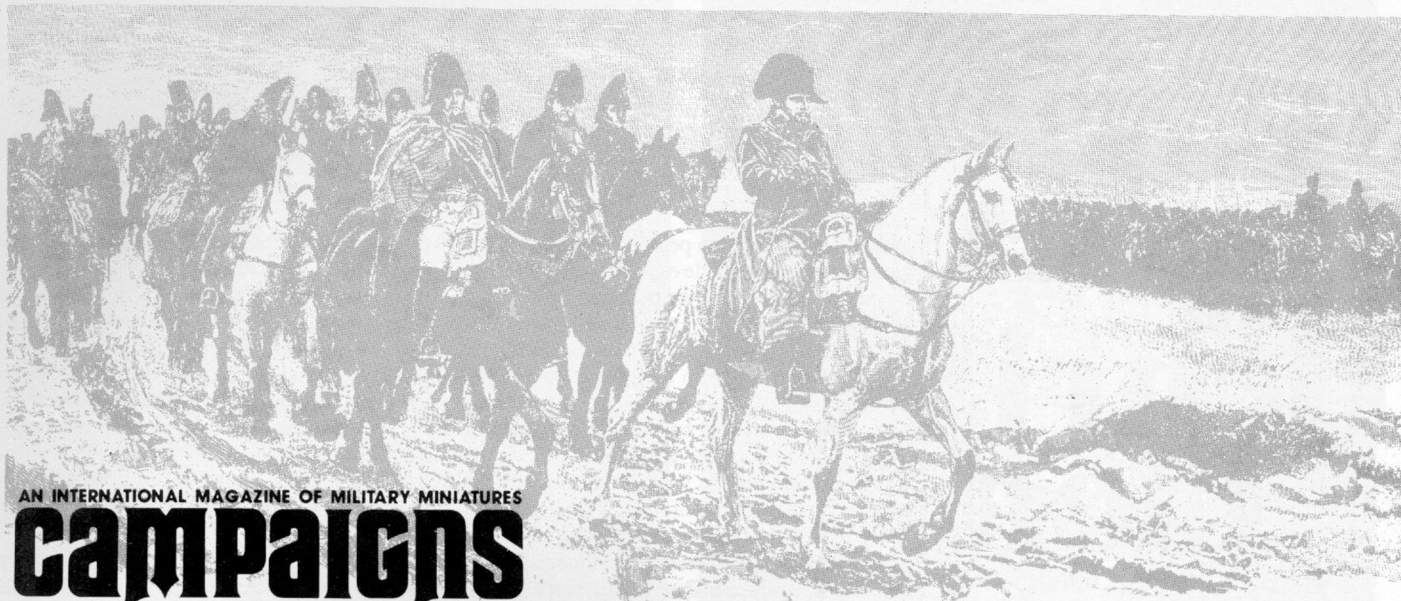
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Campaigns

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COVER: A painting by George S. Gaadt, depicting the men of the 60th Royal American Regiment at the time of the French and Indian War. From the portfolio, "The French and Indian War, Men and Uniforms, 1754-1763," by George Gaadt. This exceptionally handsome collection of prints is available from the Fort Pitt Museum Gift Shop, Fort Pitt Museum, Point State Park, Pittsburgh PA 15222.

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The Work of Henri Lion

By ERNEST W. JONES, JR.

Henri Lion's involvement with model soldiers began during his boyhood in France, an outgrowth of being raised in a military family. His father and grandfather were both graduates of Saint Cyr and the youngster often found himself in the care of his father's orderly. He fondly remembers cutting out cardboard soldiers and receiving sets of toy soldiers from his parents as gifts. When not arranging miniature parades, he was seldom without a pencil and pad, sketching the real soldiers and cavalry that constituted his environment.

With the outbreak of the First World War, the colorful and seemingly glamorous side of military life became tarnished in the young boy's eyes. After only five days at the front, his father

was killed. This deep personal tragedy etched into the impressionable eight-year-old a bitter-sweet perspective toward the military; two divergent themes, one of color and pageantry, the other of the grim horror of battle, would remain with him. Even today this attitude expresses itself in Lion's work. His choice of military subjects tends to be individual figures or groups in non-combative postures.

The duration of the war was spent, with his mother, in the port city of Brest. Throughout the war, the thud of boots on cobblestones, the measured cadence of drumbeats, the shrill notes of bugles, were constant companions of the young boy watching the stream of soldiers moving toward the front. Through Brest passed soldiers and sailors from every allied nation, as well as troops from all of France's colonial empire. These years spent in Brest provided a lifetime's worth of military and artistic impressions.

Even today, at seventy-one years of age, Lion still recalls the extreme disappointment of discovering that the American army was not made up of cowboys and Indians, as he and his friends had imagined.

Shortly after the war, his mother married Daniel Doherty, who served with the American navy. The family emigrated to the United States, making the passage on a troop ship.

Pursuing his interest in painting and drawing, Lion, as the age of fifteen, was the youngest student enrolled in Boston's Normal School of

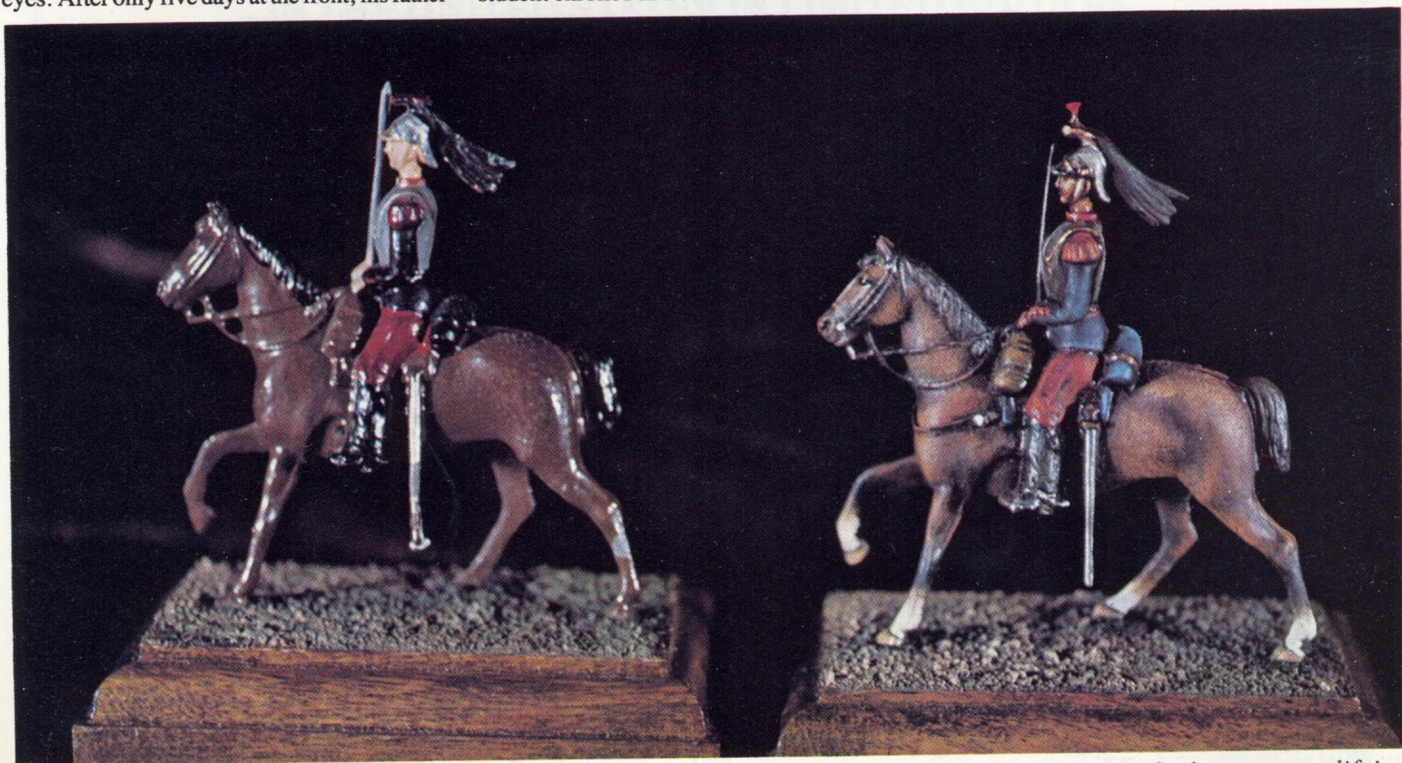
Art. The first jobs that began his career as an artist were with theatres, constructing and painting backdrops and stage sets. Through the Depression, he worked for Paramount Pictures, making posters, advertisements, and lobby displays for movie houses. Afterwards, during the New Deal years, he supported himself and his wife, Louise, as a commercial artist, crediting a large measure of his success to his wife's honest criticism. From 1938 to 1941, Lion also worked on topographical maps for the United States government.

During the Second World War, Lion was assigned to the Army Air Corps Technical School in Orlando, Florida, as an illustrator for films and lectures. A number of the cartoons he created on his own, depicting army life, appeared in *Yank* and *Stars and Stripes*.

With the conclusion of the war, Lion went to work for various department stores creating window displays and advertising, at one point even making a 150-foot Santa Claus. In 1957, he became scenic director for television station WHDH in Boston, remaining at the station until his retirement in 1972.

In 1964, Lion learned of, and joined, the Military Figure Collectors of New England, applying his knowledge of commercial art to a new field of endeavor. Since that time, he has won innumerable awards at various military miniature shows, including the Grand Master's

Continued on page 36



Henri Lion's masterful painting technique imparts a new dimension to a Britains' toy soldier. Nothing has been added to the

casting, other than a single strap on the horse, exemplifying what Lion calls "converting with paint."



Little Generals' 150mm French soldier of 1763. The subject typifies Lion's preference for French and early American themes.



Lion's interpretation of Little Generals' American Indian, exhibited recently at the Capitol Collectors' convention in Bethesda.



Valiant's cavalier, designed by David Kennedy, demonstrates admirably Lion's realistic treatment of diverse textures.



Lion's flair for color and form is evident even in a flat, here enlarged several times actual size with no loss in detail or texture.

I read Mr. Charles Cureton's comments on my "The Uniforms of the Continental Army" (Campaigns #16) in last issue's "Mail Call" with no little discomfort.

First, I would like to point out that Mr. Cureton's research concerned only a few elite corps of light cavalry while my article dealt exclusively with the infantry. Mr. Cureton studied units from Virginia, one of the more prosperous of the colonies, which was spared the ravages of war until the latter part of the Revolution's active phase. I presented a survey on the dress of all the foot soldiers from Massachusetts to Georgia. Finally, while Mr. Cureton limited himself to a combat arm that did not take the field until 1777 (after many logistical problems had been eliminated and clothing from France had become more available), I dealt with the Continental Line from the beginning of the conflict to its end. Mr. Cureton has only scratched the tip of the iceberg, and should he dig deeper, he will find his credentials too meager to offer public judgment on my work.

Among other things, Mr. Cureton accuses me of continuing "the myth of the ragged Continental." Let us turn to a brief sample of contemporary sources and watch that charge shrivel.

After observing a review of Washington's army on 8 July 1781, Jean-Francois-Louis, comte de Clermont-Crevecœur, an officer of the French army under Rochambeau, penned in his journal:

In beholding this army I was struck, not by its smart appearance, but by its destitution; the men were without uniforms and covered with rags; most of them were barefoot . . . Only their artillery-men were wearing uniforms . . ."

From Valley Forge Joseph Hodgkins, an American officer, wrote his wife on 22 February 1778:

"I am in grate haste as the Barer is waiting. I must just inform you that what our soldiers have suffered



this Winter is Beyond Expression as one half has Ben Bare foot & all most Naked all winter the other half Very Badly on it for Clothes of all sorts . . ." On 25 November 1779 General John Glover complained to John Hancock:

"The whole of the army has gone into winter cantonments excepting General Nixon's and my brigades, who are now in the field (eight hundred of my men without shoe or stocking) enjoying the sweets of a winter campaign, while the worthy and virtuous citizens of America are enduring the hardships, toils, and fatigues incident to parlors, with good fires, and sleeping on beds of down . . ."

In a very bitter letter to Major General Henry Knox, dated 28 February 1782, Colonel Henry Jackson described the ludicrous inadequacy of one of those annual clothing issues Mr. Cureton seems to think were so ample:

"From morn to night, and from night to morn you will hear some of the best officers and soldiers (that any nation could ever boast of) execrating the very country they are risking their lives, limbs, and health to support for their inattention and neglect of them — they may talk of arrangements and inspectors till the words are worn out and time is no more, unless they feed, clothe and pay the army, they are names without a meaning and will have no more effect on the discipline of the army than so many blank pieces of paper — I never knew the troops half so ragged and destitute of clothing as they have been this winter, it's true about six weeks ago they drew one shirt, one pair hose and one pair overalls per man, when they received them they

were naked and that clothing has been on their backs ever since without being able to shift them and there is but very few men in the army but is eat up with the itch — we have received a proportion of cloth for coats and vests which are to be made by the regimental tailors and such country workmen as will engage — by the time the clothing is done, the overalls etc. will be completely worn out . . ."

In May of 1778 Lieutenant Colonel Louis de Fleury, the Continental Army's Assistant Inspector, told Baron von Steuben:

"Most of the recruits are unprovided with shirts, and the only garment they possess is a blanket elegantly twined about them."

On 13 August 1782 Major General Nathanael Greene reported on the state of his southern army:

"For upward of two months, more than one third of our men were entirely naked, with nothing but a breech cloth about them . . ."

I could go on for days. There is an infinite number of letters, journals and diaries, hundreds of deserter reports in colonial newspapers, and numerous references in the twenty-four volumes of George Washington's wartime correspondence to prove that the Continental Army was usually clad in the most indifferent manner. It is not I who perpetuate the picture of "those dear, ragged Continentals," as Colonel John Laurens called them, but they themselves.

The preceding clearly demonstrates that my conclusions are solidly backed by primary evidence. I could have filled my bibliography with references to manuscript collections, historical societies, and microfilm rolls, but my intention was to serve the miniaturist and not the muse of pedantry. What I offered was a guide to the available literature that would be of use to interested modelers and military buffs, not a graduate reading list.

— Gregory J.W. Urwin
Cleveland, Ohio



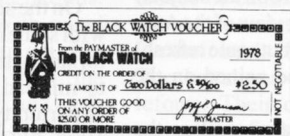
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Year after year, the great publishing houses treat us to an unending stream of half-digested pap and reruns of material which ought not to have been there in the first place. As our own editor-in-chief once put it: "There ought to be a law against some of this stuff!"

Thus, it is with considerable pleasure that I retrieve two titles from the current repertoire of Napoleonic material and bring them to your special attention. One is brand new, the other was published in 1966, at a time when there was precious little media to publicize the appearance of a military book — even an important one.

The Art of Warfare in The Age of Napoleon, by Gunther E. Rothenberg; *Indiana University Press*, 1978.

Professor Rothenberg has long been recognized as an expert on the Austrian Army and the military affairs of the Hapsburg dynasty. Even so, it comes as no surprise to those who know him, when he steps out into the Napoleonic scene in its full breadth and depth with this, his latest book.

The professor need not have apologized in his opening remarks for adding yet another to already more than 300,000 titles on the wars of the French Revolution and Napoleon. I can think of modern writers by the dozen who should have and didn't.

What Professor Rothenberg has presented is a familiar subject from a perspective not commonly seen in English-language literature. And this, if nothing else, should make his book interesting to every Napoleonic reader.

During the past century, an ever widening credibility gap has been building between fact and legend. This, I hasten to add, was not so much created by *bonafide* historians as it was by the popular myth makers under the guise of history — men who worshipped upon the altars of Napoleonic and Wellingtonian legends.

It hardly matters that neither of these historical personages were in need of such treatment. Nor is the era associated with them in need of any romantic embellishments. If Napoleon has frequently been described in terms bigger than life, then this has to a certain extent been understandable, even if not entirely justified. If, however, his opponents were frequently characterized in terms smaller than life, then this has, to almost every measure, been entirely unjustified. And that does matter, if one is to gain an intimate understanding of the Napoleonic era and the forces which shaped it. To this end, Gunther Rothenberg offers far more solid conclusions than anything I have read in English-language literature.

Napoleon's principles of operations revolutionized warfare and its echoes have not yet died down. Up to the winter campaign of 1806-07, he led the largest and most experienced field army of its time. None of the armies of the *Ancien Régime*, including the British, could stand against it with a realistic chance of gaining more than a local or temporary advantage.

All of this is heady stuff for the buff, the romantic in search of idols. But the scene slowly changed, at first, almost imperceptibly. These changes worked at various paces in different military establishments, depending upon the social, political, and economic situations prevailing. There was, however, one common denominator. By 1808, there wasn't a single European military power which had not been made painfully aware of its sins of omission and commission, be these in the political, military or socio-economic sphere. Finally, the debacle of 1812 became the catalyst for a sequence of events which was bound to run to an inevitable conclusion.

In much of the popular literature on the subject, it is difficult to find conclusive evidence of the inevitability of these events, because the forces they set into motion are not realistically defined. Instead, it has become popular to seek the causes for the eventual downfall of Napoleon either in the deterioration of his physical and mental faculties or in the diminishing capacity of his armies.

In 1813, Napoleon still wins battles, but gone are the days of the great routs. In 1814, finally, the tables are turned completely. Now it is he who can win no more than local and temporary advantages against his adversaries. He has not only lost the numbers game, he is forced to fight against soldiers as good and as experienced as his own.

It is here where Professor Rothenberg draws so successfully upon the backgrounds of the scene in all of the military establishments which enable the reader to come to grips with the truth of those forces which brought about the downfall of Napoleon.

It must, however, not be assumed that this represents the sole thrust of the author's dissertation. What Professor Rothenberg has given us, instead, is a presentation of the total picture, enabling the reader to recognize much that has frequently been obscured by romanticized legends.

The author makes no claim that his book will be the last word on the subject. Indeed, how could one compress the military affairs of all of Europe, covering the span of a quarter-century, into two hundred and fifty pages? What he has presented is the best primer on the subject I have yet seen, incorporating source material rarely encountered in English literature on the subject. Not only can one obtain a better view of the Austrians, Prussians and Russians, but some refreshingly new perspectives can be gained on the British and French as well.

For the would-be specialist as well as the general reader, *The Art of Warfare in The Age of Napoleon* is a worthwhile investment. And, lest I forget, here is one schoolmaster who is neither dry nor boring!

Yorck and The Era of Prussian Reform 1807-1815, by Peter Paret; *Princeton University*

Press, 1966.

Where Rothenberg painted with a large brush, Professor Paret has resorted to the fine line of a #000, a process familiar to all of the figure collectors among our readers. Focusing on a single facet of the period, the employment of the skirmisher, the *tirailleur*, the author traces his evolution with massive documentation and copious footnotes. In doing so, and this entirely within the context of the subject, his narrative reaches deeply into the complex relationships of military and political history as well as the precincts of sociology, psychology, and economics. All of this may sound very much like stuff made only for specialists but this is not really so. To have read Professor Paret's book is to have gained an insight into the political and military thinking of the times, not merely in Prussia but in the rest of Europe during the reform era.

Although Yorck occupies the paramount position in the title, the reader must not expect to find a detailed biography of this military figure. What is defined, however, is Yorck's influence on the reforms of the Prussian tactical system and the production of the 1812 regulations, which were the very best of the time. Beyond that, there is a refutation of Yorck's popular image as a reactionary of the old-Prussian order.

There are merely two points, one of omission, one of commission, on which my opinions run contrary to those of the author.

I would have liked to see a rounding out of Yorck's image as a field commander. While it is quite true that the book concerns itself solely with the reforms and Yorck's role in their implementation, Yorck the man, the soldier, and the reformer play a sufficiently important role to warrant a summary, at least, of the practical soldier to complement the theoretician and educator we see.

It might, of course, be argued that much has already been written of this other Yorck. But this is true only in German literature. To English-language readers, he is far less well known than a great number of British and French mediocrities. Yorck was as good or better a general, for example, than most of Napoleon's marshals. Yet, outside of Germany, his reputation matches none of these.

From Katzbach to Moeckern to the last hurrahs of 1814, Yorck's was Bluecher's fighting corps and Yorck his fighting general.

On the side of commission, I tend to disagree with some of the author's remarks about the historians of the Prussian General Staff which tend to mislead readers who have not yet had the opportunity to become familiar with their writings. Of course, they were *Militärpolitiker*. To regard them as anything else would be to misread the reasons for their existence. Nor do I go along with what is said of Jany. This great Prussian historian criticizes not nearly so infrequently as Professor Paret would have us believe from his brief remarks on the subject.

The author, for example, takes Jany to task for what he considers to be a downgrading of the *tirailleur's* importance to the tactical systems of the Napoleonic era. I find this not so. What I see instead, is a divergence of opinion based on the different perspectives from which Jany and Paret view the subject. After all is said and done, the skirmisher's role was supportive, rather than decisive. Jany is entirely correct when he says that the skirmish line did not acquire sufficient punch to force decisions on its own until it was armed with the greater firepower and accuracy of breechloading rifles. But to see it this way, the critic must tear his eyes away from the Napoleonic era and include in his view the events of the Franco-Prussian War of 1870-71.

Even one of the examples brought up by Professor Paret, the final capture of Moeckern by a huge mass of *tirailleurs*, is not a telling example of the author's sweeping assertion. The fighting for the possession of this town, probably one of the bloodiest acres of the Napoleonic Wars, was made of entirely different stuff.

Forming the cornerpost of Jany's semicircular array around Leipzig on 16 October, 1813, Moeckern was what in German parlance is called a *Reihendorf*, a row village. Built along the longitudinal axis of a single main road, it was bisected laterally by only a single other road. The rest were narrow alleys and driveways to the barns sitting in the stone-walled yards of the farmer's houses.

From the outside, the town presented a long rectangle, its narrow side facing the attackers, lined by the backs of buildings and barns, connected by stone walls, only occasionally interrupted by dense hedges and narrow adits. Occupied by the 2nd Marine Regiment, Marmont had ordered the town prepared for a determined defense.

York, when he arrived before Marmont's defensive line, immediately recognized the importance of the town. Taking his left flank forward in an echelon attack would have enabled him to bypass this knotty problem by rolling up the enemy's defense line from the opposite end. But the Russians, who were advancing to his left, had slowed up. Unwilling and unable to wait, York now took forward his right and ordered his advance guard to attack the village. It marked the beginning of a brute confrontation of force.

Twice, the advance guard went in and twice it was repulsed. Reinforcements were brought up and the attack renewed. From here on the scenario becomes a carbon copy of similar actions in town fighting. We see it again at Ligny and Plancenoit in 1815. It is the sort of streetfighting which bears little resemblance to the *bataille arrange*. It goes something like this:

Artillery has been brought up. With round shot and cannister, it succeeds in driving enough of the defenders away from the windows and apertures cut into walls and roofs and the others to take cover behind low walls and barricades, so that the skirmishers may rush in. If the terrain is favorable, both the skirmishers and the battalion masses following in their wake can come quite close, before they mask their own artillery. From then on, everyone moves fast. If the skirmishers succeed in penetrating the outer perimeter, stage one is

complete. By sheer force of pressure, the columns now press in with levelled bayonets and much shouting, through narrow alleys, over low walls and knocked-down fences, through gaps hacked into hedges.

All of these physical objects, however, break up the columns, which become separated even further, once they spill around buildings and through the courtyards. In groups of from five to fifty, the men press forward, the impetus of movement still on the side of the attacker.

At this point, the battalion commander has become little better than an interested bystander. He does what he can but matters now rest with the subalterns and the noncoms. But they, too, can only control what they see. Meanwhile, the crossfire from the buildings still defended causes casualties not only among the rank and file but among the officers and noncoms as well. Under these impressions of combat, the men become increasingly unresponsive to orders, even when they can hear them. The soldier's horizon contracts to what he can see with his own eyes: an alley, a farm yard, a barricade. In the heat of the advance, units become intermingled. Our soldier rubs elbows with men from another company, another battalion, perhaps even from another regiment. Complete strangers. The chain of command has effectively broken down. The fire of the defenders in the buildings and barns cannot be effectively answered and the men of the attacking forces begin to waver. Casualties continue to mount and the soldier begins to view his own effort as an increasingly individual affair.

Now he hears the beat of the *pas de charge*. The enemy is bringing up reinforcements. His platoon columns come pouring down the main street. The defenders take heart. Their level of fire rises. Here and there, if they feel strong enough, they mount counterattacks of their own. Half a dozen surviving Prussians decide to clear out of a farmyard. Others notice them and follow suit. In a narrow alley they meet others who have the same idea. The drums are getting closer. A retrograde movement sets in. Minutes later, the battered remnants of the Prussian assault columns regain the open field, the French hot on their heels. But the decision is not yet settled. Not so long as the Prussians have reserves of their own, not so long as the will to prevail remains unbroken.

The French reinforcements, suffering from their own disorder after passing through the town, attempt to pursue. Advancing in what may be charitably described as a dense cloud of skirmishers, they are brought up short by Prussian columns in the open field, who may have formed the line. Prussian batteries spit out clouds of cannister. Now the French make an about face and retreat for the cover of the town. On their heels follow Prussian reinforcements. The battalions of the advance guard hastily reform. Their columns are ragged, but they come back for more. Before the day is done, they will have gone into Moeckern seven (!) times.

Thus goes the seesaw, repeating several times over what went before. Near the end at Moeckern, Yorck's 1st Brigade (Steinmetz) advances in the open field to the left of the town. When their line of advance passes the cross road, bisecting Moeckern laterally, the two

battalions on the right flank wheel right and break in from the side. More fighting.

The six battalions of the French 2nd Marine Regiment are burned out and decimated several times over but Marmont is determined to hold the town. He commits much of the remainder of the 21st Division, Jamin's Brigade, four battalions of the 37th Light Infantry Regiment and three battalions of the 5th Marine Regiment. Bit by bit, they are chewed up in the brutal street fighting. And, unlike much of Napoleon's army of 1813, the marines are veterans, gunners gleaned from the naval bases and depots all around France. Few recruits here. They literally fight to extinction. After Moeckern, there are no more marine regiments.

About midway through the action, the Prussians changed their tactics. Instead of continuing to press their assault columns into the town, they formed up assault parties which began to reduce the buildings one by one. Sapper's axes and musket butts would break down the barricaded doors, followed by desperate infighting in hallways, attics and basements; barns went up in flames.

Yorck no longer had any reserves. The columns which continue to batter away at Moeckern have all been in the small arms fire zone. As the buildings fall one by one, their assaults penetrate deeper and deeper.

At the eleventh hour, when the Prussian advance to the left of Moeckern grinds to a halt, the Prussian cavalry goes in and forces the decision. Moeckern also falls. It's over.

It was a battle where tempers had run at a fever pitch. Even before the opening gun, the commander of a *Landwehr* (militia) unit had requested the honor of making the first charge. At the height of the action the battalion masses which went in had been there before. Some units had lost more than half of their officers. Their columns had disintegrated and turned into screaming mobs before they even reached the edge of the town; this not because they had been ordered to do so but because the rank and file smelled the kill. Whatever it was that had sustained the French Republican amateurs during the early coalition wars against the professional armies of the *Ancien Regime*, the show was not on the other foot. At Moeckern, Prussian amateurs of the *Landwehr* backed veteran French marines against the wall. It was a pell-mell affair, where command exercised little control, once the action was joined. It was the sort of battle which would displease Yorck but delight old Bluecher.

Taking all this into account, it is asking too much of this isolated incident to build it into a case for the unsupported skirmisher. Like every battle, it was a passionate affair and any attempt to rationalize its form without taking into account its content is bound to become problematic.

In closing, I wish to emphasize that Professor Paret's book is a must and a classic of its kind for more reasons than the mere fact that it is the very best on the subject available in English. I waded through Gunther Rothenberg's book in two nights. Peter Paret's took four. But this is not by any means a qualitative comparison. Rather, as Jany might put it, "*liegt es in the Natur der Dinge*" — "it lies in the nature of things." □

The Story of BROWN BESS

By F. WILKINSON



If the Winchester is called The Gun That Won the West, then the Brown Bess must surely be The Gun That Won an Empire. This sturdy, reliable, but inaccurate, weapon saw service in theatres of war all over the world. It was in the hands of British soldiers fighting in Canada, the United States, Africa, India, China, South America, the East Indies, Australia, and New Zealand. It was their front line weapon from the second quarter of the 18th century until nearly the middle of the 19th century and even then its working life was not finished and, although abandoned by the front line troops, it continued in service with reserve units for many more years.

What was Brown Bess? It was a flintlock musket, the design of which changed but little throughout its long life. The origin of its name is subject to speculation. Although the earliest specimens date from around 1725, the name, Brown Bess, was not recorded in print until 1785, when she was some sixty years old. Suggestions about the origin of the name have been various; some authorities argue that "brown" applied to the barrel while others say no, it was the wooden stock. "Bess" is ascribed to an affectionate nickname but others suggest that it was a corruption of the German *busche* — a gun. Whatever its origin, the name was used with affection by the troops.

British infantry were gradually re-armed

with firearms from the Civil War period (1642-49) onward as the pikemen and bowmen were replaced. By the end of the 17th century all British infantry was equipped with some form of musket. At first they carried a matchlock musket in which the charge, if gunpowder, was ignited with the glowing end of a piece of smoldering cord known as a match. The system had been very simple, generally reliable but subject to some severe limitations. The glowing match was so very much at the mercy of wind and weather, while constant attention was necessary to prevent its being extinguished. It was also potentially dangerous; a careless action when handling the length of glowing match and barrels of gunpowder could be detonated.

Gunmakers had sought for a long time to replace this system with another which would be more reliable and versatile. The flintlock was the answer and it was a return to the old, well tried, system of striking sparks from flint and steel. Versions of this system had been in use in various parts of Europe from the early part of the 16th century but the form of lock recognized by most collectors as the flintlock was almost certainly first produced by a French gunmaker, Marin le Bourgeois of Lisieux, in the first decade of the 17th century. Known originally as the French lock, it combined a number of well established features. The ignition mechanism,

Above, the butt and lock of a British Brown Bess, its forty-three and a half inch barrel marked 62nd REGT. The lock is clearly dated 1760 and is engraved with its maker's name: GOVERS. (Private collection)

BROWN BESS

Continued

known as the lock, which was the heart of the Brown Bess, consisted of a large plate, flat on one side and slightly convex on the other. On the flat side was fitted a powerful V-shaped mainspring, one end of which bore down on a shaped block of metal, the tumbler, and into its face were cut two notches.

A shank, fitted to the side of the tumbler, passed through a hole near the back of the lock plate and to this was fitted the cock, an S-shaped arm with two jaws, the top one adjustable. A flat, wedge-shaped piece of flint, cushioned by a piece of lead or leather, was secured between these jaws. As the cock was pulled backwards the tumbler rotated and so compressed the V-spring. A small metal arm, the sear, also set on the inside of the lock plate, rode along the face of the tumbler.

When the cock was in an upright position the tip of the sear slipped into a carefully shaped slot cut in the face of the tumbler; this was known as the half-cock position. Pressure on the trigger would not disengage the sear and the cock was thus locked and the loaded weapon could be carried in this position with a very high degree of safety. If the cock was now pulled back a little further the sear disengaged from the first notch, the half-cock position, and, as the tumbler rotated, slipped into the second notch. In this, the full-cock position, pressure on the trigger operated a small arm or sear which then disengaged the sear from the tumbler. This now allowed the compressed mainspring, which was pressing on the tumbler, to swing the cock forward through an arc of some ninety degrees.

The piece of flint, which was firmly held between the two jaws, scraped down the face of an L-shaped steel plate. The friction between flint and steel produced small incandescent sparks. The steel plate was part of an L-shaped arm, the frizzen, the lower section of which was pivoted just in front of a small pan which held a quantity of gunpowder. When closed, the frizzen covered the pan but as the flint struck, the steel was pushed forward, allowing the sparks to fall onto the powder, which flared up. The flash passed, via a small hole drilled through the side of the barrel, the touch hole, into the breech of the barrel where it ignited the main charge of powder. The action was simple, direct, and reasonably reliable. The flint was reckoned to be good for at least thirty strikes although, obviously, the number varied; some flints would produce perhaps only ten or twelve lots of sparks while others, of just the right composition, would go on striking sparks long after thirty shots.

To load the Brown Bess the lock was put into the half-cock position. A paper cartridge was torn open, often with the teeth, and a pinch of the gunpowder placed in the pan. The frizzen was then closed to cover the pan. The rest of the powder was poured down the barrel, followed by a .75-inch diameter lead ball and the paper, which served as wadding. The ball was then rammed well down into the breech with a long, thin rod. All that was now required to fire the weapon was to pull back the cock to the full-cock position and press the trigger. The flintlock was to remain in use as the principal form of

firearm ignition for about two hundred years.

The lock was sturdy and well made but what of the weapon itself? The earliest known specimens of Brown Bess are dated about 1725-30 and on these the barrel was forty-six inches long and the thickness of the wall gradually increased from muzzle to breech where maximum strength was needed. A small square metal block was fixed on top of the barrel, just back from the muzzle, and although it looks rather like a foresight it is, in fact, a securing lug for the bayonet. The socket bayonet had a tubular section about six inches long and just wide enough to slip over the barrel. At the end of the socket was a curved arm which held the tapering blade, about eighteen inches long, and with a triangular cross section. To fix the bayonet in position the socket was slipped over the muzzle so that the lug engaged with an L-shaped slot. The bayonet was pushed home and turned so that the lug slipped into a short extension of the slot and was then held in position. When not required, the bayonet was carried in a scabbard of black leather with brass fittings, suspended from a waist or shoulder belt.

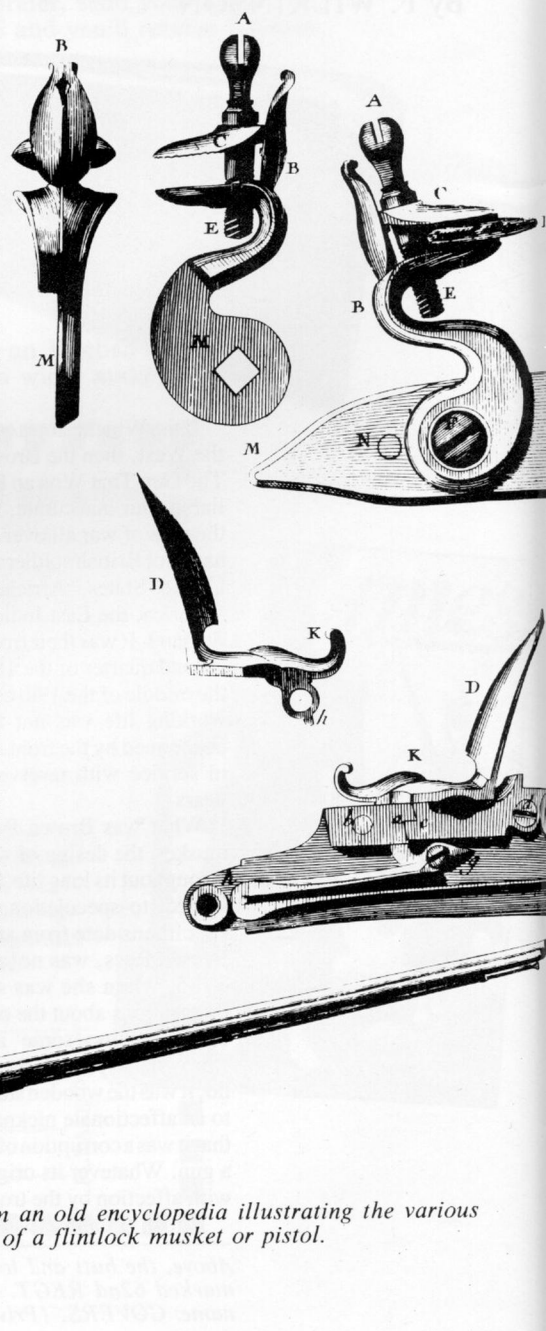
The wooden body, the stock, of Brown Bess was normally of walnut, a durable and readily available wood. The barrel was secured to the stock by lugs and pins. Small square lugs were fixed beneath the barrel and they fitted into corresponding recesses in the stock. A small metal pin was inserted so that it passed through the stock and the lugs. At the breech end a short, sturdy metal extension, the tang, was secured to the stock by a substantial screw. The stock was recessed to accommodate the lock which was secured by two or three screws which passed through the wood and engaged with a flattened, S-shaped brass bar, known as the side plate, on the opposite side of the stock. The trigger was set into the stock below the lock and was protected by a broad, brass trigger guard. The shaped end of the butt was strengthened by a substantial brass plate.

During the loading the powder and bullet were placed into the barrel and were rammed down by a long, thin stick. This ramrod was originally made of wood but about 1726 it was replaced by a steel one. This ramrod was housed in a slot cut into the stock beneath the barrel. Four small brass pipes were spaced along the length of the channel to guide and hold the ramrod as it was pushed home. The fittings, butt plate, trigger guard, side plate, and ramrod pipes are known collectively as the furniture.

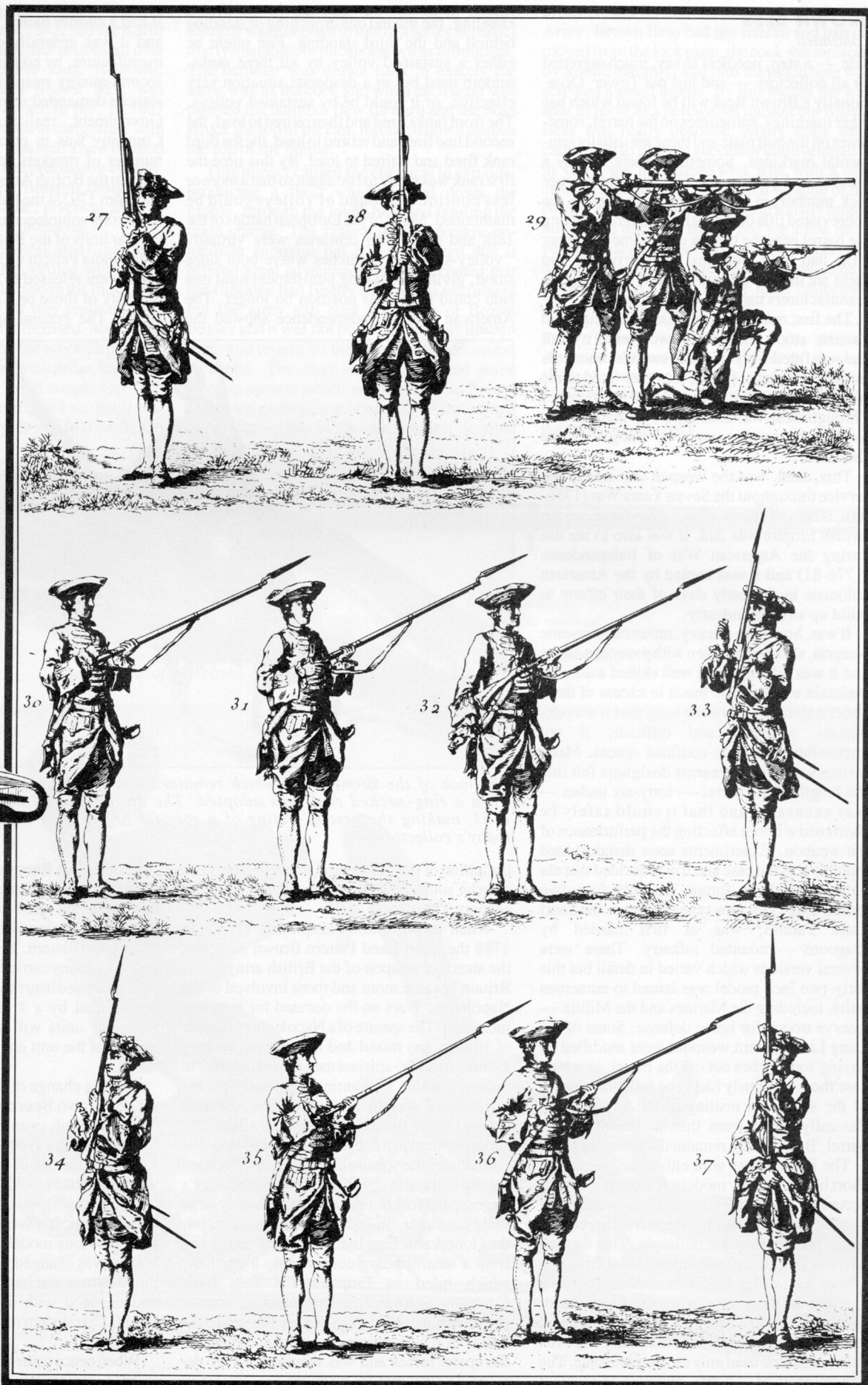
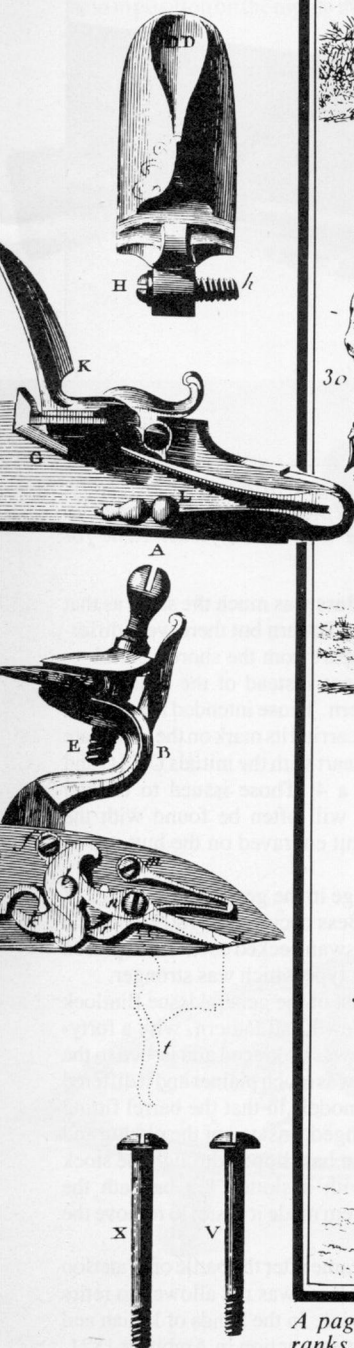
The basic mechanism of the lock remained unchanged but there were variations in its shape. Earlier examples were rather large and slightly banana-shaped with a gentle down

curve at the rear. Later examples lost this droop, a useful guide in dating specimens. Later models also have lock plates which are flatter on the outside than the early ones.

Brown Bess lockplates have markings which vary slightly but conform to a general pattern. To show that they were Government weapons there is the royal cypher, a crown over two letters. On those made during the reigns of the Georges the letters are G.R.; in 1830 it became W.R. for William IV and then in 1837 it changed to V.R., as Victoria was then on the throne of England. The plates will also be found stamped with the word Tower. Her Majesty's Tower of London, situated on the bank of the Thames, was for many years the main arms depot of the British Army. Until 1764 the lock plate carried a date and the name of the manufacturer. This practice was discontinued because there was reluctance to accept a lock plate with a date which suggested it had been in store for some time. The solution was to omit the



A page from an old encyclopedia illustrating the various components of a flintlock musket or pistol.



A page from an early manual, illustrating the drill with the musket. Figure 29 shows the method of firing in ranks, in which the man in the first rank kneels and fires while the standing men behind him prepare to fire.

BROWN BESS

Continued

date — a step, needless to say, much regretted by all collectors — and just put Tower. Occasionally a Brown Bess will be found which has other markings, sometimes on the barrel, sometimes on the butt plate and these are usually regimental markings. Sometimes there is only a number and this usually indicated the storage rack number; at other times there may be the abbreviated title of the regiment engraved along the barrel near the breech end. Some volunteer units had their weapons made privately and these are usually of better quality and carry the manufacturers name on the lock plate.

The first model Brown Bess, the Long Land Pattern, stood some sixty-two inches overall and was fitted with two sling swivels, one at the front of the trigger guard, the other fixed to the stock some twelve inches from the muzzle. Through these was attached a buff leather strap so that the musket could be slung over the shoulder.

This, then, was the weapon that was to see service throughout the Seven Years War (1756-63), when so much of the foundation of the British Empire was laid. It was also to see use during the American War of Independence (1776-81) and it was copied by the American colonists in the early days of their efforts to build up an arms industry.

It was, however, a heavy, rather cumbersome weapon, slow to load even with paper cartridges and it was difficult for a well skilled soldier to maintain a rate of fire much in excess of three shots a minute. It was so long that it was extremely awkward and difficult, if not impossible, to use in confined spaces. Many military men and firearms designers felt that the length of the barrel — forty-six inches — was excessive and that it could safely be shortened without affecting the performance of the weapon. Experiments soon demonstrated that this was the case and it was decided that the barrel should, in future, be only forty-two inches long. This new type, known as the Short Land Pattern, was at first carried by dragoons — mounted infantry. There were several versions which varied in detail but this forty-two inch model was issued to numerous units, including the Marines and the Militia — reserve troops for home defense. Some of the Long Land Pattern weapons were modified by having four inches cut off the barrel, in which case there obviously had to be some shortening of the stock and resighting of the bayonet lug. Basically, apart from this shortening of the barrel, Brown Bess remained unchanged.

The Brown Bess with either the long or the short barrel was, by modern standards, very inaccurate. Shooting competitions were often won by marksmen being "nearest to the centre" rather than by frequent bullseyes. This was not necessarily a great disadvantage! Most European armies used volley fire, with whole ranks firing together on the word of command and aimed, independent fire did not become general military practice until the 19th century and even then was at first used only on a limited scale. The general method of battle, although of course it might vary in different circumstances, was to line up the troops in three ranks; the front rank

kneeling, the second one crouching or standing behind and the third standing. Fire might be either a sustained volley by all three ranks, seldom used but in a desperate situation very effective, or it could be by sustained volleys. The front ranks fired and then retired to load, the second line fired and retired to load, the third rank fired and retired to load. By this time the first rank was ready to fire again so that a more or less continuous round of volleys could be maintained. Many of the European battles of the 18th and early 19th centuries were virtually "volley-slogging" matches where both sides stood, giving and taking punishment until one side could hold their position no longer. The American War of Independence showed the

It had a shorter barrel, thirty-nine inches only, and it was generally of a poorer standard of manufacture, by no means shoddy but a rather second-quality weapon. However, the circumstances demanded some action and the British Government, realizing that the East India Company was in possession of a very large number of muskets, pressed them to release them to the British Army. This the Company did and from 1793/4 the Indian Pattern was issued to numerous volunteer movements as well as to the regular units of the British Army. Manufacture of the India Pattern was increased and although some were released to the India Company, the majority of those produced went to the British Army. The general appearance of the India



The lock of the Brown Bess, which remained largely unchanged in design until 1809, when a ring-necked cock was adopted. The dating of lockplates was abandoned in 1763, making the precise dating of a specific Brown Bess a more difficult task for today's collectors.

limitation of the musket and illustrated only too clearly some of the virtues of the far more accurate rifle.

When the revolution erupted in France in 1789 the Short Land Pattern Brown Bess was the standard weapon of the British army but as Britain became more and more involved in the Napoleonic Wars so the demand for weapons increased. The spectre of a Napoleonic invasion of Britain was raised and all over the country groups of public-spirited men joined together in volunteer units, all wanting weapons. This extra demand was in addition to the standing orders for the British Army and its allies. The supply system just could not cope. The Board of Ordnance, the controlling body of weapon supply to the army, was the firearms industry's largest customer but they were not its only large scale customer. In India, almost by accident, the Honourable East India Company had grown from a small trading concern into a company which ruled an Empire. The East India Company borrowed, for payment of course, large numbers of British troops for service in India but it also maintained its own Indian and European forces and was therefore a very demanding customer for weapons.

The standard Indian-pattern musket was a slightly inferior version of the old Brown Bess.

Pattern Brown Bess was much the same as that of the Short Land Pattern but there were differences in detail apart from the shorter barrel — three ramrod pipes instead of the four on the Short Land Pattern. Those intended for the East India Company carried its mark on the lock plate — a quartered heart with the initials U.E.I.C. and surmounted by a 4. Those issued to official volunteer units will often be found with the initials of the unit engraved on the butt cap or barrel.

One big change in the general appearance of the old Brown Bess occurred in 1809 when the rather graceful, swan necked cock was replaced by the ring neck type which was stronger.

In 1802 the last of the general issue flintlock weapons, the New Land Pattern, with a forty-two inch barrel, was produced and issued to the various units. It was much plainer and it differed from previous models in that the barrel fitting system was changed. Instead of the old lug and pin, a narrow flat bar slipped through the stock and engaged with a slotted lug beneath the barrel. This system made it easier to remove the barrel.

When peace came after the battle of Waterloo in 1815, Brown Bess was not allowed to retire from active service. In the hands of Indian and British troops, it saw action in Arabia in 1821,

India in 1824, during the Afghan Wars of 1839/42, the China War of 1842, and the Kaffir Wars of 1835, as well as minor actions all over Africa, India, and the Far East. However, changes were afoot and Brown Bess was coming to the end of her active life. In 1807 Alexander Forsyth, a Scottish clergyman with an interest in chemistry, patented a new method of firearms ignition — the percussion system. This was to revolutionize firearms design and by the 1820s a very simple, practical form of percussion lock had been produced.

In place of the rather complicated frizzen and flint, a small metal pillar, drilled with a tiny hole, was situated directly above the touch hole and the old flintlock cock was replaced by a hammer with a slightly recessed nose. The musket was loaded in the same way with powder, bullet, and wad. Over the small pillar, known as the nipple, was fitted a small copper cap. The sides of the cap were corrugated so that it was held in position on the nipple by a friction fit. On

the inside of the base of this small copper thimble was a deposit of one of a series of particularly unstable chemicals known as fulminates. The hammer was drawn back in exactly the same way as the cock and when the trigger was pressed the hammer flew forward and the nose struck the top of the cap, forcing it down against the top of the nipple.

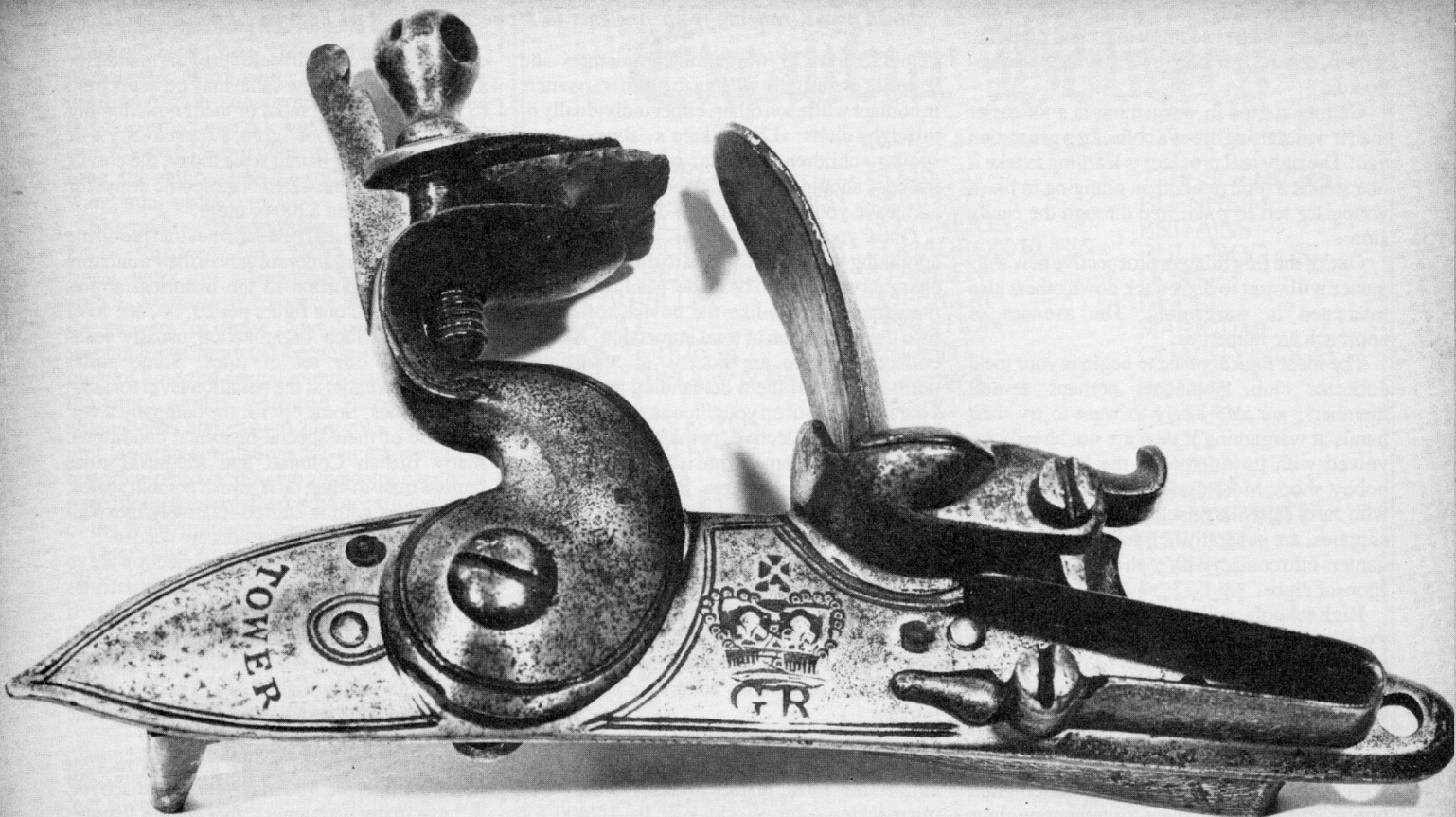
This impact caused the chemical to explode, producing a flash which passed down the nipple, through the touch hole and igniting the main charge. The system did not receive immediate approval but it was realized that it offered great advantages. It was accepted that the flintlock had finally outlived its usefulness but the army still held thousands of Brown Besses and it was not possible to simply discard them and re-arm all the troops with percussion weapons. The next step was to find some stopgap system which would grant old Brown Bess a temporary lease of new life. After experiments during the 1830s, the simplest possible

system of conversion was adopted by the British Army. Brown Bess had her frizzen and pan removed from the lock plate, the cock was replaced by a solid hammer, and into the touch hole was screwed a small nipple. By this means she was able to serve as a percussion musket but Brown Bess was really obsolete. Many trials were carried out to find her successor and eventually, in 1837, the new Brunswick rifle with a percussion lock became the official weapon of the British Army. Brown Bess was gradually retired but in odd outposts she served for a few more years. Today she is still very much sought after by collectors but her value has risen until she is somewhat too expensive for most collectors, even if she is a well loved lady!

F. Wilkinson is Secretary of the British Arms and Armour Society. He is the author of numerous books and articles on early firearms, one of his most recent being 'Flintlock Pistols,' published by Hippocrene Books, Inc.



Above, the French equivalent of the British Brown Bess. Although very similar, there are obvious differences in the shape and in the method of securing the barrel by bands rather than by metal pins. Below, a well-preserved lock of an India-pattern Brown Bess, bearing the imprint of the royal cypher and the word TOWER.



Armchair General

BY ED KONSTANT / GETTING STARTED IN WARGAMING

One collector admiringly refers to them as "moving dioramas." Another, still not quite certain what to make of it all, calls them "miniature madness." But to the thousands of hobbyists who play them, they are simply wargames.

Once the stepchild of the military history-related hobbies, wargaming today is growing faster than any of its relations. Some 150,000 to 250,000 people play wargames, according to estimates of the companies, publications, and clubs that specialize in wargaming. One reason: its natural attraction to young people. Another: a breakdown in the longtime resistance of many veteran collectors and collector clubs to wargaming.

Not unlike miniature collecting, with its many scales and specialties, wargaming is multi-faceted. Some wargamers stress historical accuracy in the organization and painting of their 15mm or 25mm miniature armies. Others are more concerned with the pure gaming aspects. Many specialize in one historical period. Most enjoy several. Games can be played in areas ranging from card tables to gymnasium floors, depending on scale, rules, and preference. Some use miniatures and dioramic terrain, others cardboard counters and flat mapboards.

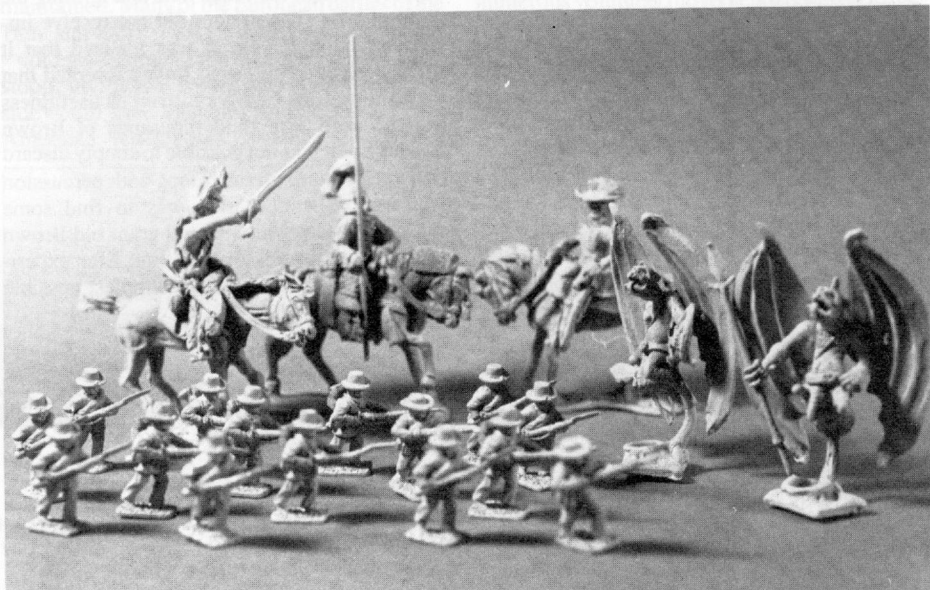
Getting started in wargaming is a lot easier than it was starting out as a collector a generation ago. The only real problem is learning to take it one step at a time rather than plunging in like a youngster left to roam free through the candy store.

One of the first things a prospective new wargamer will want to do is track down others also interested in wargaming. The avenues of approach are numerous.

The most logical place to begin is your local collector club. Someone, perhaps several members, are also likely to want to try their hands at wargaming if they are not already involved with it. Another is the local military hobby shop. Most dealers, particularly those who carry fairly large selections of wargaming supplies, are generally helpful in bringing wargamers into contact with each other. Some even sponsor clubs.

High schools, colleges, and libraries are also excellent contact sources. Many high schools have wargaming clubs. So do most large colleges and universities, as well as many of the smaller institutions of higher learning. Some of these clubs are independent and unofficial, others school-sponsored. Many are affiliated with school chess clubs. Libraries often grant public activities room space to wargaming clubs for weekly or monthly sessions.

Military bases and community recreation centers can also be wargaming havens. Most



Miniaturist wargamers, limited in selections of figures only a few years ago, now have an almost infinite variety of subjects to choose from for games. Heritage Models, for instance, offers wargamers a choice of sizes and subjects, a few of which are shown above, ranging from Ancients to Moderns, as well as Fantasy.

manufacturers of wargaming miniatures and supplies are usually willing to place wargamers in contact with each other, either individually or through clubs. Last, there's always your spouse, children, parents, other relatives or friends, should all other efforts at contact fail and leave you on the verge of desperation.

Once you've found other wargamers, the agonizing decision of where to direct your new energies will have to be made. Many beginning wargamers, not unlike the novice collectors, face the temptation of total immersion. As with collecting, there are dozens of wargaming periods, each of them demanding not only on your finances but on your time as well. Initially, it's best to be selective, perhaps branching out later. Most wargamers find it difficult to handle more than two or three historical periods, anyway.

Napoleonic wargaming is the most popular among miniatures players. However, it is losing ground to World War II, ancients, medieval, fantasy, and naval wargaming of all eras. If none of these periods turn you on, name almost any other. You'll find miniatures, boxed games, and rulesbooks abound in all areas of interest.

Another decision you'll have to make is scale. The most popular today are 15mm and 25mm for most historical eras, 5mm — or microscale — for World War II, 1/2400 for World War I and World War II naval gaming, and various scales for other naval gaming periods. Once, 30mm was highly popular but

economics forced that scale out of the market for all but collectors. The same may be happening to the 25mm scale, most of them now running near 50 cents per foot figure, \$1 per cavalry. For someone starting in that scale today, the cost of building a medium-sized Napoleonic army, for example, will run \$200 or more.

Organization and rules are the final pre-game steps. Most wargamers organize their miniature armies in proportion to the historical armies they represent: one figure per 20, 30, 40, 50 or more men. Such organization usually leans heavily on one set of rules. Some prefer miniature combat at the battalion level for, say, Napoleonic. Some opt for the company level. Because of their special historical conditions, many British Colonial and Medieval rules feature man-to-man or skirmish combat scales. This makes getting started relatively inexpensive because fewer miniatures are needed.

Since organization and rules selection are so closely linked it might be best to learn what rules are being used by wargamers in your area. If they seem too cumbersome or too locked into a miniature organization that doesn't suit you, check out something else. Though many wargamers stick to one set of rules for a specific period, nearly all will try anything.

As you get more deeply involved in your period of interest, you may very well discover, as have many wargamers, that certain features of some sets of rules you otherwise enjoy don't quite live up to your concepts of historical accuracy. In such cases, the solution is simple:

alter the rules. In time, you may even want to create your own set from the ground up. It means more research than you may have ever done as a figure collector but it's one of the most rewarding aspects of wargaming. For every set of rules on the market, there are dozens of privately constructed versions, many of them superior to anything commercially available.

Finally, if you're already a collector or diorama builder, you have an advantage over most other novice wargamers. For one thing, you probably have experience painting miniatures. For another, you have already accumulated much reference material, such as uniform, organization and battle guides. If so, that's an excellent reserve with which to begin.

Here are some basic books that are good starting points for anyone interested in taking up wargaming:

Practical Wargaming, Wesenraft. *Hippocrene Books*, \$8.95 / Basic rules covering a wide range of historical eras dating back to the ancient Romans are concisely written with the beginner in mind. It includes numerous ideas on building simple terrain, trimming time off otherwise lengthy games and converting complicated systems into relatively easy methods. Flexible organization of miniatures armies is another feature of these rules, making it possible to use them with other sets. Perhaps the finest all-around book for the new wargamer.

Napoleonic Wargaming, Grant. *Model Allied Publications*, \$9.95 / No Napoleonic wargamer should be without a copy, regardless of what rules he prefers. Not only does Charles Grant lay down a formalized set of Napoleonic miniatures rules, he takes the reader, step-by-step, along the historical route to the construction of each rule. More than anything, *Napoleonic Wargaming* is a primer for the creation of rules, concerned not only with the tabletop effect of a rule but the reason why the rule works the way it does, as well. At the same time, the author kicks the stuffing out of many wargaming sacred cows.

Skirmish Wargaming, Featherstone. *Patrick Stephens Ltd.*, \$9.95 / Probably the finest work by wargaming's most prolific author, *Skirmish Wargaming* is the answer to the prayers of those who have wanted to wargame but hesitated because of the investment of time and capital required to build large miniature armies. *Skirmish Wargaming* includes ideas and easy-to-play rules for small-unit tabletop simulations for an assortment of historical periods. It's also a welcome change of pace for those wargamers who occasionally tire of the grand miniature spectacle.

Operation Warboard, Lyall. *David McKay*, \$9.95 / One of the very few wargaming books ever written for the general public, probably the only one written with the non-hobbyist in mind that specializes in a specific historical era. *Operation Warboard* focuses on World War II and while the rules are not of the type that will enable readers to sit down and play five minutes after reading, they are explained with a clarity rare in this field. The detail involved is of the variety that should especially lend itself to father-son play because of its emphasis on minute action: an infantryman must climb on something (a Jeep?) to be able to peer over a wall. □



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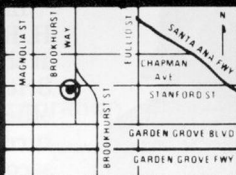
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The Military Art of RIGO

By DONALD BURGESS



Albert Rigondaud, born in Paris in October of 1925, spent his childhood on the banks of the Seine, where his family lived in a house on the Quai de l'Hotel de Ville, now the site of the Maison des Artes. A better than average student, his early flair for drawing led to his primary school teachers nicknaming him "The Artist".

In 1942, at the age of seventeen, he passed the entrance examinations to the School of Applied Art. An eager student of commercial graphics, he was told one day by his teacher, M. Ponty, that his work was excellent but his name was too long. "If you want people to remember you," Ponty said, "shorten your name." Teen-age Albert Rigondaud considered the advice sound and began signing his work "Rigo".

In the same year, one of his friends — an assistant to film producer Jean Delannoy — assigned Rigo the job of researching military uniforms for Delannoy's film, *Pontcarral*. Turning to the Musee de l'Armee as the obvious starting point, Rigo was introduced to Lucien Rousselot and later to M. Fabre, curator of the archives at the war ministry. Both were extremely helpful to the youthful art student, encouraging him and guiding him in digging out the material needed for the film's costumes. It was at this time that Rigo developed what would become a life-long passion for uniform study.

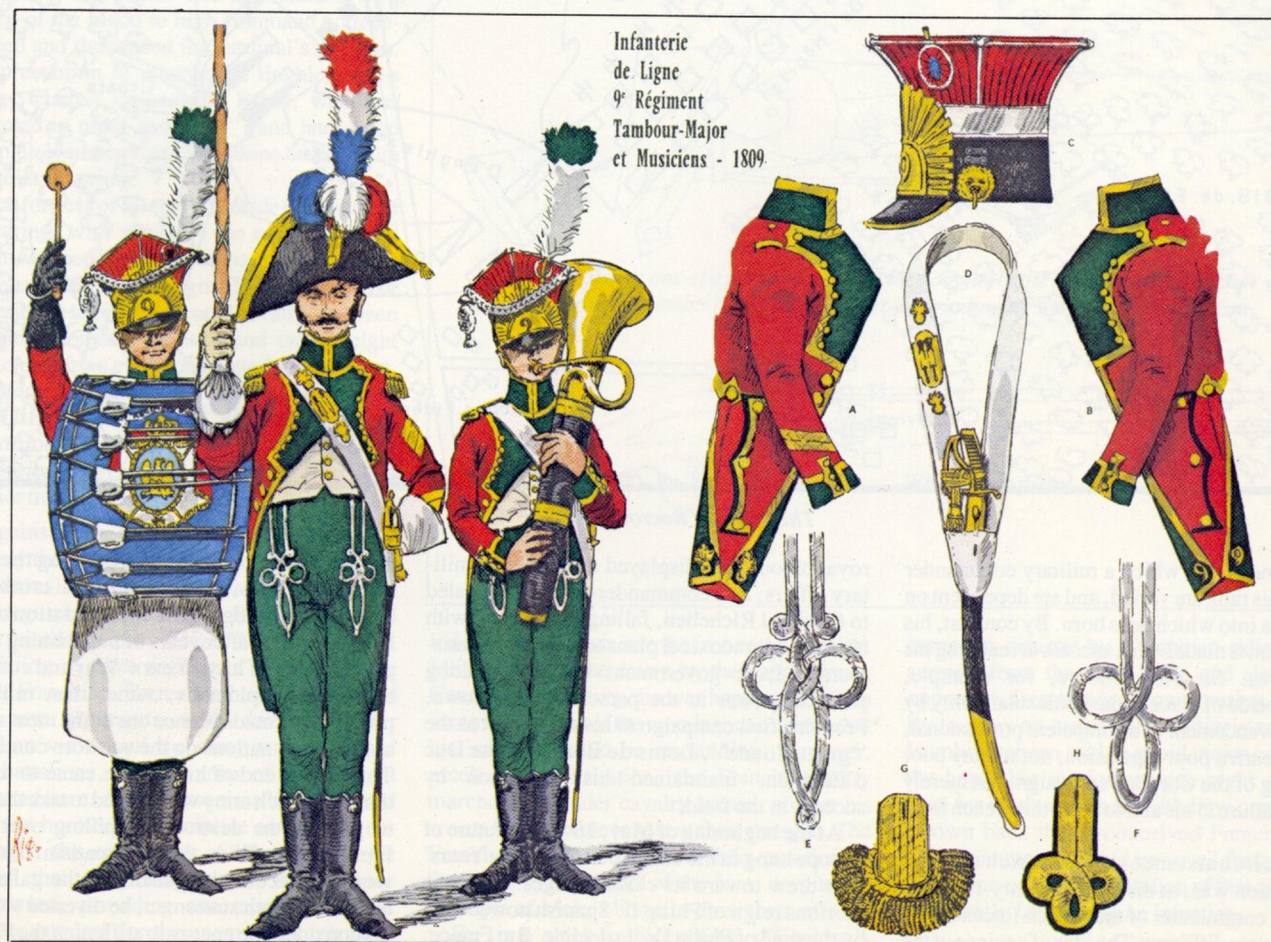
In addition to his art studies during the day, Rigo attended life classes at night at the Grande Chaumiere and later took additional courses at the Beaux Arts. In 1943, he entered the Ecole du Louvre to study art history. During this time, he accepted every type of art job that came his way,

Continued on page 46

Marshall Bessieres, for *Le Plumet* plate 18, issued in January 1967, detailing the dress of the colonel-general of the Imperial Guard cavalry, 1806.

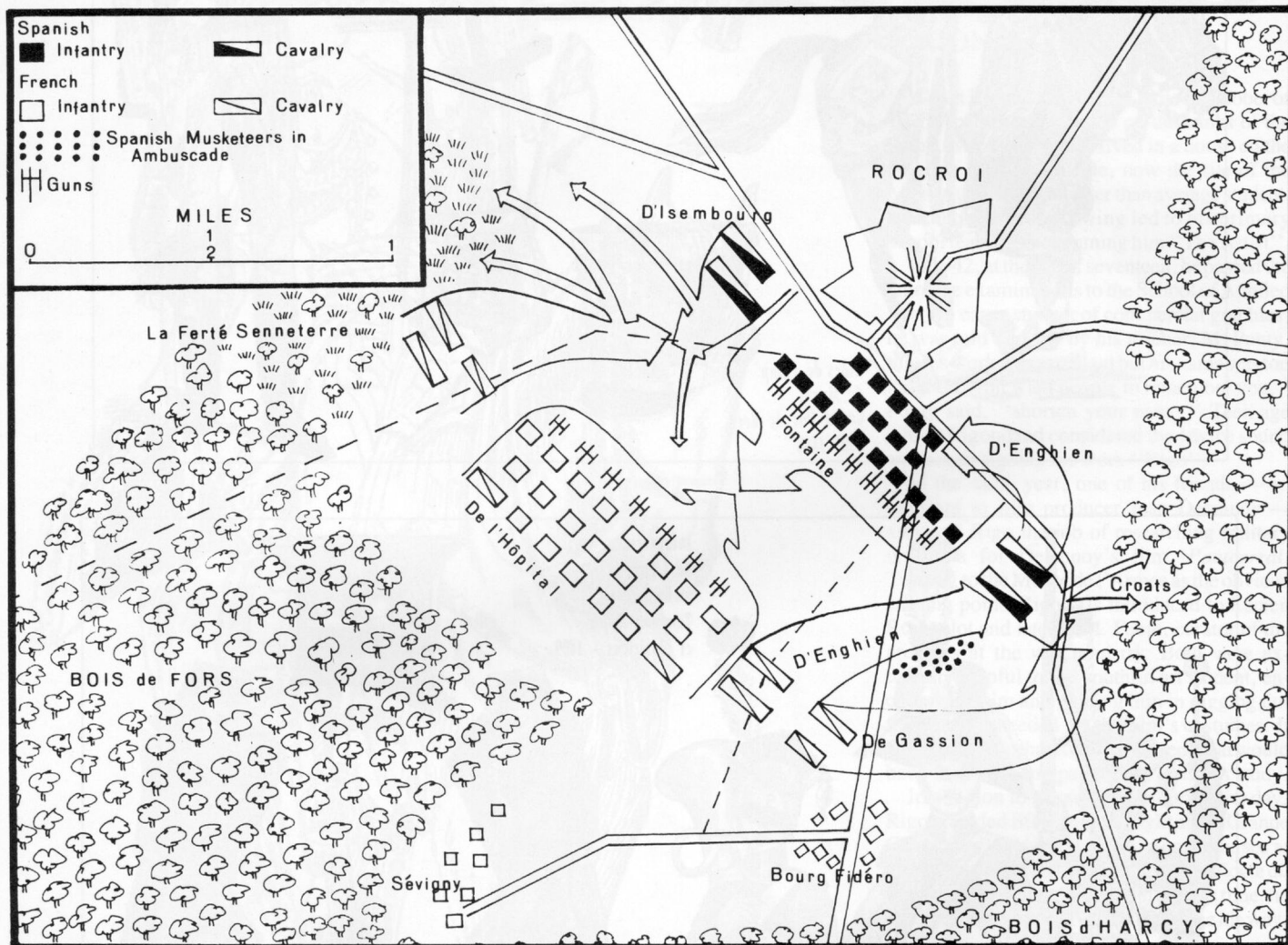
Opposite page, above: To achieve a precise match of the color amaranthe, for *Le Plumet* plate 42, Rigo climbed on a piano stool in the Chateau Nohant to study a portrait, hung high on a wall, of Murat's aide-de-camp.

Opposite page, below: When Rigo first came upon the uniforms of the musicians of the 9th Regiment, portrayed in the Carl collection, he was skeptical of their authenticity. Contemporary documents in the archives at Vincennes confirmed their dress, providing the basis for *Le Plumet* plate 84.



The Battle of ROCROI

BY DAVID HEATH / ILLUSTRATIONS BY CHRISTOPHER WARNER



The battle of Rocroi, 19 May 1643

The means by which a military commander attains his rank are varied, and are dependent on the times into which he is born. By contrast, his reputation is made by his success at realizing his objectives. Sir John Moore, for example, gained pride of place in the Peninsular Army by rapid advancement as a competent professional, only to earn a poor reputation, not for any poor handling of the Corunna campaign, but merely for his failure in his aim to drive the French from Spain.

The circumstances under which the Duc d'Enghien was, at the age of twenty-two, appointed commander of the French forces on the Meuse were different. The idea of a prince of the

royal blood, who displayed an interest in military affairs, as a commander-in-chief appealed to Cardinal Richelieu, falling in perfectly with his rather paradoxical plans to alienate the aristocracy from government by concentrating political power in the person of the Crown. From his first campaign to his retirement as the "great Conde", Louis de Bourbon, the Duc d'Enghien, maintained his reputation by success in the field.

At the beginning of May, 1643, the future of Europe hung in the balance as the Thirty Years' War drew toward its closing stages. After the glorious reign of Philip II, Spanish power was, by the time of Philip IV, in decline. But France,

standing to regain first place among the continental nations, was suffering a crisis that threatened to negate the consolidation under Richelieu. He, after years of maintaining a low profile in the Thirty Years' War and concentrating his diplomatic, rather than military, powers, had made France one of the most stable and affluent nations on the war-torn continent. Toward the end of his life, he came to realize that the French army would need to take the field to prevent the destruction spilling over onto French soil. With the pragmatism that one would expect of the paladin of the gallery of brilliant French statesmen, he diverted some of his considerable energy to stiffening the French

army.

Richelieu died in December 1642 and though succeeded by his protegee Mazerin, he left France threatened by internal disruption, with Louis XIII on his deathbed in the first half of the following year. The Dauphin was five years old when his father died and the future "Roi Soleil" acceded to the throne during his mother's unpopular regency, while Mazerin failed to attract the awe that was attached to his predecessor.

On the 17th May 1643, d'Enghien was on campaign, securing the French border along the Meuse, when he received the news of the king's death. He was, at the time, preparing to relieve the fortress of Rocroi, under siege by the Spanish army led Don Francisco de Melo, a veteran commander of the school of the Cardinale Infante. With the news came a dispatch from his father, the Duc de Conde, urging him to return to Paris where political unrest might require a military presence at any time. To this was added the disturbing fact that Melo could expect reinforcements in the form of the six-thousand-strong force of his German ally, General Beck. D'Enghien presented this information to his two elder mentors, Francois de l'Hopital and the imaginative Comte de Gassion, and outlined his plans.

The situation was pressing, and d'Enghien was a man who might be relied upon to react decisively when his hand was forced. As a child, his permanent moodiness and horrid temper had aroused speculation about his sanity. Under Richelieu's patronage he had mellowed, but remained intolerant of contradiction and, no doubt, still capable of expressing his anger. The appointment of a prince of the blood to high command both enhanced and threatened the cardinal's position. His precaution of marrying d'Enghien to his niece, Claire-Clemence de Breze, who was "stunted in mind and body" (and later to go completely insane), can have done little to calm the quixotic prince.

The fortress of Rocroi lay inside the mouth of a clearing, with woods to the east, south and south-west, open country to the north and marsh to the east. Melo's besieging force consisted of some seven to eight thousand cavalry, between eighteen thousand infantry and twenty-eight guns. Apart from a thousand irregular musketeers, the infantry were arranged into twenty *tercios* of about fifteen hundred men, approximately in a proportion of three muskets to each pike. Five of the *tercios* were Spanish veterans; the rest were inferior troops: Walloons, Italians, and Germans.

Against these, d'Enghien could field approximately the same number of cavalry (thirty two squadrons) and sixteen thousand infantry. The first regular and permanent French army had been raised by Henry (IV) of Navarre in 1597, consisting of three regiments of foot and the Garde Francaise. Thereafter the army expanded and new regiments were formed. Under Richelieu's overhaul the army was organized into battalions, tactical units of six to eight thousand men. At the same time he introduced the most horrendous discipline and openly encouraged the enlistment of mercenaries. He argued that one foreigner was worth three Frenchmen, providing one more soldier for France, one less for the enemy, and releasing

one Frenchman for productive labour. Without doubt this system produced infantry of a poorer quality than the Spanish *tercio*, and, with his foot troops also outnumbered, d'Enghien realized that his cavalry would provide the greatest opportunity for a rapid and substantial victory. Permanent cavalry, like the infantry, had been established by Henry of Navarre. Richelieu had the cornets and companies re-organized into squadrons of two hundred horse as a basic tactical unit. Again, he introduced a considerable mercenary element, notably of Croats.

To a cautious veteran like de l'Hopital, there was only one approach to Rocroi, over the clear ground from the north. D'Enghien disapproved this opinion, favoring, with de Gassion's blessing, an advance from the southwest. If, he suggested, Melo were to strike as the army began to emerge from the defiles of the woods, a part of the army could still encircle the woods and marshes, take the Spanish flank while they were committed to one front, and relieve Rocroi in the same instant. De l'Hopital doggedly argued against fighting with woods to the rear but d'Enghien insisted that the threat of Spanish reinforcements and the news from Paris rendered such considerations of caution trivial. The French government needed an immediate and substantial victory; without that, the preservation of the army was immaterial.

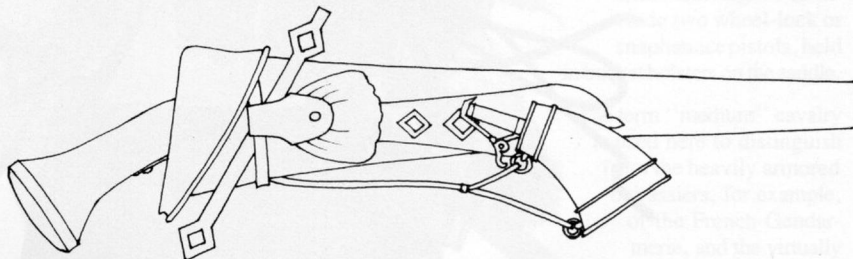
D'Enghien prevailed, with de Gassion's support, and on 18 May the French forces were

force was deployed; he had even found leisure to bring his artillery through the woods. The French were drawn up with cavalry on the flanks and the infantry to the centre, under l'Hopital. The left was commanded by La Ferte Senneterre, whose flank was covered by the marsh. There was a gentle southeasterly rise in the ground, to their right, where the cavalry was under the command of de Gassion and d'Enghien. Between the two armies was a shallow depression.

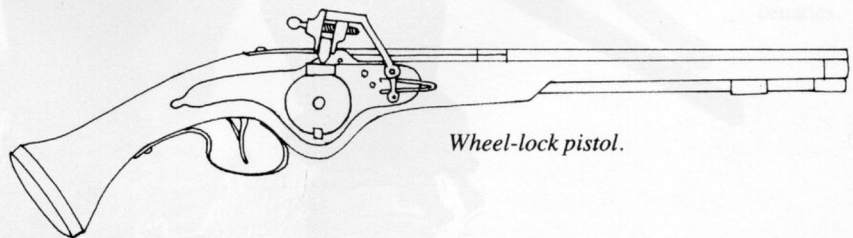
The Spanish forces were also deployed with an infantry center and cavalry flanks. The infantry, under the Frenche-Comptois veteran Fontaine, was arranged into three rows of *tercios* with the first line composed mainly of the Spanish formations and their allies in the second and third. The right wing, commanded by the Flemish Comte d'Isembourg, was comprised of well-mounted Netherlanders, who required little stiffening by the presence of Spanish officers. The cavalry on the right, under the hapless Duque d'Albuquerque, had its flank covered by an ambushade of a thousand musketeers, hidden in the woods to the south.

Senneterre's initial attack that evening was almost certainly without d'Enghien's orders. It is almost as certain that de l'Hopital had a hand in the matter, as has been suggested, whether to delay proceedings until the morning or because such an attack was the closest approximation to his own plans that was possible after the passage of the woods. Senneterre was driven back by the Netherlanders opposite him. He was saved from

HEAVY CAVALRY PISTOL



Holster, one of a pair, strapped to the pommel of the saddle, including shot pouch, powder flask, and spanner for winding up wheel-lock mechanism.



Wheel-lock pistol.

led out of the woods into the face of the Spanish. Melo refused to be drawn by their appearance. Confident of victory, he was happy to let them assemble in front of the woods and so ensure that his success would be resounding. However, much to his irritation, the French infantry marched out under cavalry screen, so that his scouts were unable to assess their strength. The French cavalry maintained their position in front and to the flanks of the foot, despite the attempts of Melo's horse to draw them off.

By six o'clock in the evening, d'Enghien's

complete disaster by d'Enghien riding to his support from the other wing and also by his opponent, Isembourg, demonstrating his ability to obey an order with soldierly restraint. Isembourg been told to avoid major conflict in the hope that reinforcements might arrive in time for battle and so he withdrew once he had thrown back the ill-conceived French attack. That Senneterre should be saved from disaster by his enemy's demonstration of that quality he so patently lacked was an injustice.

Continued on page 50

THE UNIFORMS OF THE

SPANISH MUSKETEER

This musketeer's blue doublet reaches waist level, revealing some of his woolen shirt. It is buttoned at the wrist; others would button all the way up to the sleeve. The loose, brown, tubular breeches opened at the knee, fringed with ribbon loops. Some of the buttons on the outer seam might be left open to display a coloured lining. The fine woollen stockings, tied with ribbon at the knees, are protected by coarser wool hose.

The buff coat, shorter and thinner than its cavalry equivalent, laces at the front. During the 16th century the Spanish identifying mark was the diagonal red cross of the Habsburgs emblazoned on the back and the breast. By this time, the Spanish and Imperial troops often reduced this to a red sash or armband or, in this case, a scarf around a battered felt hat.

Powder is carried in the "Twelve Apostles" that hang from a belt slung over the left shoulder: nine in front; three behind. These were wooden tubes, often leather covered, eleven containing pre-measured charges for the

barrel, while the twelfth, larger, and placed on the hip next to the bullet pouch, held powder for priming. He also carries a larger powder flask as a reserve. The rattling of the twelve apostles often confused orders and made surreptitious maneuvers difficult, so that many musketeers preferred to carry only one large and one small flask, for charging and priming. A spare match was commonly worn coiled around the belt.

The musket, five feet long and weighing twelve to sixteen pounds, is a simple matchlock and discharged a 1¾oz. ball up to a hundred and fifty yards with some degree of

accuracy. Variations of marksmanship and weapons, which were occasionally rifled even in the 17th century, might, in rare circumstances, kill at five hundred yards. The "fish-tail" butt of this matchlock, rather than the straight butt preferred by the Spanish, suggests Dutch origin. However, as Spanish recruitment was carried out as far afield as Holland and Italy, it is safely assumed that their sources of weapons were as diverse.



NOTES ON THE ILLUSTRATIONS

During the 17th century uniformed troops were rare and were usually confined to the ranks of such privileged guard formations as the French Musketeers and Spanish Noble Guard. The normal military dress during the Thirty Years War was the civilian dress of the time, adapted for battle with purely functional arms, armour, equipment, and identifying marks.

COMBATANTS AT ROCROI

OFFICER, FRENCH MEDIUM CAVALRY

The arms and armor worn over the civilian clothes of the "leather, lace and love-locks" era. The full shirt, of fine linen or silk, is worn under the doublet with only the heavily laced collar and cuffs visible. The body and sleeves of the doublet are slashed and the slashes are buttoned so that they can be opened for comfort, or to display a colored lining or shirt. The sleeves are heavily laced, in this case with silver loops. Light grey was a favorite color among the French forces of the time. The breeches are buttoned and laced along the outer seam and, like the doublet, might be opened to display a colored lining. Although styles varied, they are known to have been popular, worn full and tied below the knees with ribbons or garters. The "boot-hose" could be drawn over them for protection. The boots, which would be pulled up when riding, are square and have red soles and heels — a French court fashion that spread to other European courts but was rarely adopted by army officers outside France. Indeed, the British and Swedish armies banned this courtly

affectation. The spurs have large rowels and quatrefoil-shaped guard leathers. The civilian dress is finished off with a "cavalier" hat. This would be replaced by a helmet in battle conditions. It is a simple, broad-brimmed felt hat, decorated with an ostrich feather plume and a hat band set with pearls. Over this extravagant clothing the armor is more functional.

The buff coat, of which many styles existed, was made of layered, stiff hide. This particular coat reaches the top of the thighs and has winged shoulders. Although capable of turning some sword blows, the coat was considered inadequate protection by many cavalymen and served mainly to protect the wearer from the movement of the heavy front and back plates worn over it. The breast plate is dented by the armorer's proof: a shot from a heavily charged pistol at short range. The lobster-tail helmet that he carries is probably Dutch, with a single adjustable nasal and decoratively perforated earflaps. The black ostrich feather is held in a socket at the back of the helmet, near the base of the crown. The military sash, which is white, the French national color, is knotted behind the broadsword, which is suspended in its scabbard from a broad buff shoulder strap. Additional armament might well include two wheel-lock or snaphaunce pistols, held in bucket holsters on the saddle.

The term "medium" cavalry is used here to distinguish from the heavily armored cuirassiers, for example, of the French Gendarmerie, and the virtually unarmored "light" cavalry, made up primarily of mercenaries.



CHRISTOPHER WARNER 1977



The ZOUAVES of the AMERICAN CIVIL WAR

Opponents of gun control in the United States base much of their argument for unrestricted weapons possession on the American constitution's

By PHILLIP ROSS

Continued on page 30



One of H. A. Ogden's early print series of uniforms of the Civil War depicted, with a high level of accuracy, Union and Confederate zouaves.

UNION TROOPS CAPTURING CONFEDERATE FORT

G. de Negri, 1864

The West Point Museum

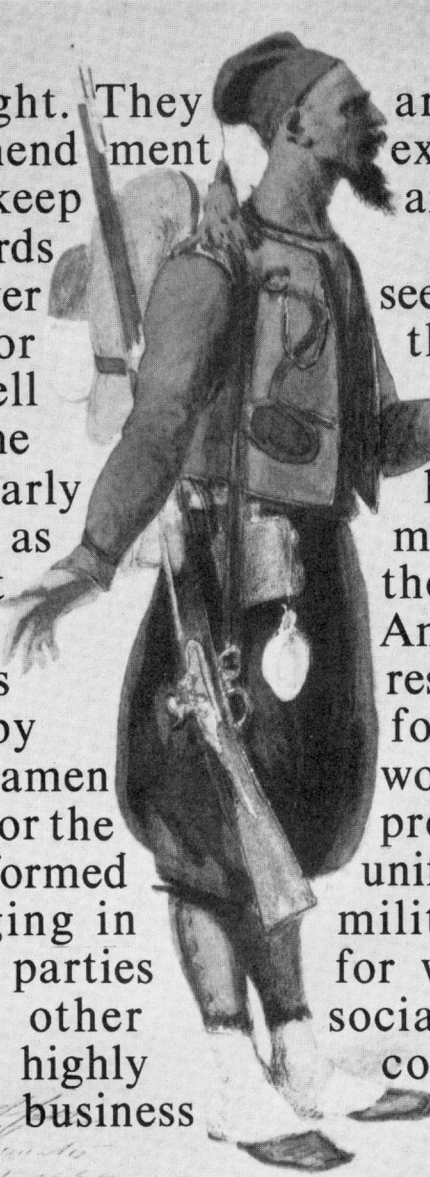


guarantee of such a right. They correct; the second amendment right of the people to keep infringed." The first words however, somehow never into the arguments for to bear arms: "A well being necessary to the

Americans, then, clearly to bear arms, though as militia. And throughout the period from the Civil War, Americans tutional obligation by units. While some militiamen thing when reporting for the and drills, many more formed in addition to engaging in rades, formed escort parties sponsored balls and other more often than not highly paid for by the local business

are, needless to say, quite explicitly states "... the and bear arms shall not be of the amendment, seem to find their way the right of citizens regulated militia, security of a free state..."

have a constitutional right members of an organized the United States, during American Revolution to the responded to their consti-forming voluntary militia wore ordinary civilian clo-prescribed regular musters uniformed companies that, military training, held pa-for visiting dignitaries, and social events. The uniforms, colorful, were frequently communities.



An Algerian zouave of 1859, wearing the uniform that inspired scores of American militia regiments and companies to imitate the colorful dress.

One of the most popular styles of militia uniforms was patterned after the dress of the Algerian zouaves and of the units that adopted such dress, the company of Ephraim Elmer Ellsworth — known as the Chicago Zouaves — was the best-known American zouave unit. Organized and trained by Ellsworth, a penniless law clerk who had once served in the French Corps of Zouaves, the Chicago Zouaves' precise drill displays, performed in their gaudy and colorful uniforms, took them on tours throughout the United States, inspiring numerous militia companies to emulate their flashy dress. In August of 1860, Ellsworth and his Chicago Zouaves gave a drill display on the White House lawn, further enhancing their prestige. When civil war seemed imminent, Ellsworth raised the 11th New York Volunteers, known simply as Ellsworth's Zouaves or, since many of the recruits came from fire-fighting companies, the 1st New York Fire Zouaves.

Ellsworth did not live to lead his zouaves through the Civil War. With the opening of hos-

tilities, Washington lay open to attack by Confederate troops across the Potomac in Virginia. The Fire Zouaves were among the volunteer regiments pouring in to protect the capital and Colonel Ellsworth's regiment was dispatched to seize Alexandria. Marching his men into the town, Ellsworth found no Confederate soldiers but did come upon a Confederate flag flying from the roof of the Marshall House hotel. The colonel personally tore down the offensive flag and, on his way down the stairs, ran into the hotel's owner, armed with a shotgun. A shot from the gun killed Ellsworth promptly, earning him the dubious distinction of being the first officer to be killed in the war. A Union infantryman, Francis Brownell, in turn killed the hotelkeeper, for which he was awarded the Congressional Medal of Honor. Ellsworth's death, reported by a New York *Tribune* correspondent, was dramatized and romanticized by the press sufficiently to make him into a national hero.

It has been estimated that some thirty-five regiments, and as many or more individual

companies, adopted zouave-type dress, a large number of them maintaining their distinctive garb throughout the war. Contrary to popular opinion, zouave dress did not disappear early in the war. It is a matter of record, for instance, that one entire Union brigade was issued zouave uniforms as late as 1863, as a mark of commendation.

The zouave uniforms worn by American units varied from almost exact copies of true zouave dress to types that were more zouave in name than in style. The 9th New York's uniform was an acceptably accurate copy, though the trousers, dark blue instead of red, were of the French chasseur pattern. The zouave-style uniform of the 10th New York consisted of brown jackets and light blue trousers, while the 14th New York State Militia, though presumed to be dressed in zouave style, wore what was actually a version of the 1860 French infantry uniform. American modifications of zouave uniforms included the wearing of red firemen's shirts, caps

of differing styles and colors, and russet leather leggings.

The true Algerian zouave uniform consisted of a soft red fez with a blue tassel; a blue collarless vest, trimmed around the neck and down the front with red braid; a collarless short blue jacket, its edges and seams trimmed red; extremely full Arab trousers of red, with black cord piping; a wide, light blue sash, and yellowish leather leg cuffs, trimmed with black leather, over which short white canvas gaiters were worn.

The American regiment which most accurately copied the original zouave uniforms was the 5th New York, the subject of one of Series 77's most recent releases.

Known as Duryea's Zouaves, the regiment was mustered into service in May of 1861 and became one of the best units in the Union army. Created by Abram Duryea, a New York merchant long active in the state militia, the unit

was widely known before the war for its exceptional parade ground drill.

At Gainey's Mill, while under heavy enemy fire, Duryea's Zouaves calmly paused to count off and realign its ranks after suffering heavy casualties, an act of cool bravery and control that won the regiment the admiration of the other regiments around it. When the unit's enlistment expired in May of 1863, a large percentage of its members transferred to the 146th New York.

Though its reputation as a hard-fighting, well-trained regiment was widespread, British correspondent William Russell was unimpressed by the 5th New York. He was sharply critical of their appearance, considering their red trousers, which he called loose bags of red calico, to be ridiculous and describing the regiment's overall appearance as being like a "line of military scarecrows."

Series 77's 5th New York zouave is an ex-

cellent figure, easily among Pat Bird's best work to date. Detailing is superb, sharply defined, cleanly cut; proportions are accurate, scale is proper, and the figure's net effect is highly satisfactory.

Because of the basic similarities of Union and Confederate zouave uniforms, Series 77's figure lends itself to several variations, some requiring only minor modifications, others calling for more involved conversion work. The miniature's 77mm size, however, makes conversion a task which is not too difficult.

One step will be common to all modifications: the hanging end of the waist sash, on the miniature's left-hand side, will have to be scraped away and its area covered by extending the folds in the figure's pants. This hanging square-ending sash was peculiar to the 5th New York.

Louisiana Tiger Battalion Modifications here will consist primarily of color, the style of uniform being quite similar. Members of this unit,



Among Series 77's most recent releases is a figure of one of Duryea's Zouaves, a hard-fighting, well-known Union regiment. With minor modifications, this handsome figure may be used to represent other Union or Confederate zouaves.



LOUISIANA TIGER ZOUAVES



5th NEW YORK VOLUNTEER INFANTRY

CIVIL WAR ZOUAVES Continued

in addition to the red fez, also wore wide-brimmed low-crowned straw hats, the bands of which were frequently embellished with patriotic slogans or anti-Union threats. To make a straw hat, the loose-hanging end of the fez, and its tassel, will have to be filed away. File the head down to its basic shape, then build up a low, flat-topped straw hat body. The crown may be cut from bristol or sheet lead, a circular shape with a hole in its center for slipping over the head.

95th Pennsylvania Volunteer Infantry Cut and file away the fez, as for the Louisiana Tiger, leaving the basic head shape to be built up into a kepi. Sheet lead, plastic card, or heavy paper may be used to make the cap brim. Jacket and shirt trim can be simulated with paint, with buttons down the front of both.

69th New York State Militia The fez, as described previously, is reshaped into a kepi. File

off the casting's inverted-V cuff trim, replacing it with a painted straight trim. On the left side of the jacket was a large red button, from which hung a looped jacket closure, fastening, when the jacket was closed, to a button on the opposite side. This button loop can be made from wire. The elaborate trim and buttons on the shirt can be simulated with paint.

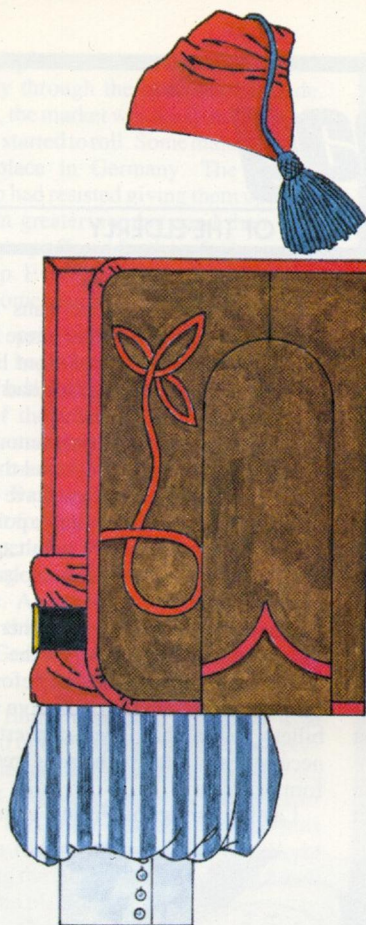
14th New York State Militia This is perhaps the most time-consuming conversion, calling for extensive modification. The fez is, as previously, cut away and the head form reshaped into a kepi. Trefoils, made of twisted wire, are added to each shoulder. Sashes were worn by non-commissioned officers — not privates — of this regiment; therefore, unless you're extremely skillful at scraping away metal, the sash on Series 77's zouave will have to be extended to go over the jacket, the two tasseled ends hanging on the left hip, to create either a corporal or a sergeant. A belt, cut from heavy paper or sheet lead, is then added over the sash.

The engraved jacket trim on the miniature will have to be removed and this can probably be done more easily by covering the detail with several coats of built-up enamel, rather than by scraping away. The buttons down the shirt and jacket fronts may be painted on.

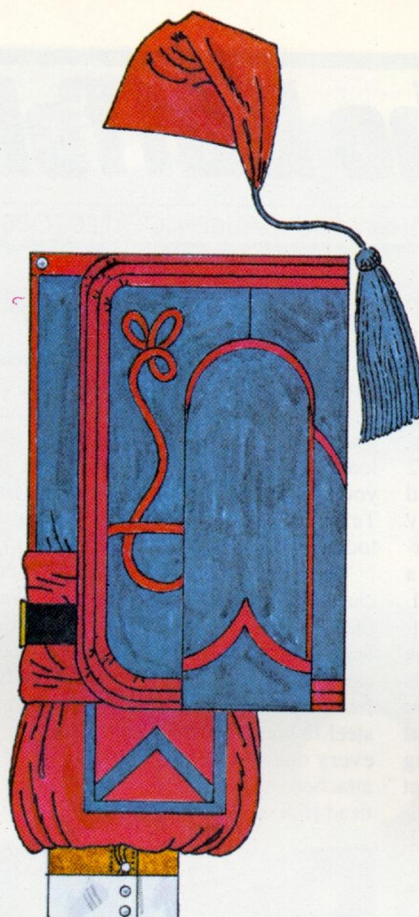
Since numerous other variations on zouave dress were worn by both Union and Confederate units, the modifications on Series 77's splendid miniature are limited only by one's conversion skills and available research. □

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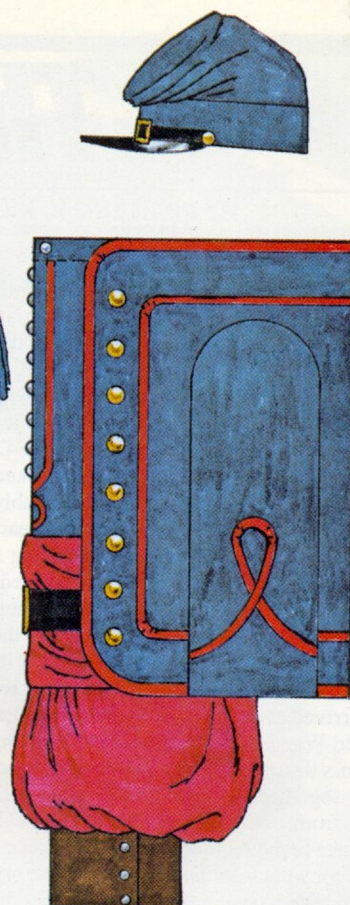
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**LOUISIANA
TIGER BATTALION**



**5th NEW YORK
VOLUNTEER INFANTRY**



**95th PENNSYLVANIA
VOLUNTEER INFANTRY**

Louisiana Tiger Battalion Raised in New Orleans by one time soldier of fortune Major Chatham Wheat, this unit was composed primarily of Irish ruffians and hoodlums. Unruly, lax in discipline, and boisterous, the corps was nonetheless a highly effective fighting force under Wheat's tough leadership. They fought at First Bull Run, where Wheat was severely wounded, and in the Valley campaign. After Wheat's death at Gaines' Mill, and with no one else capable of leading them, the Tigers, the corps soon ceased to exist.

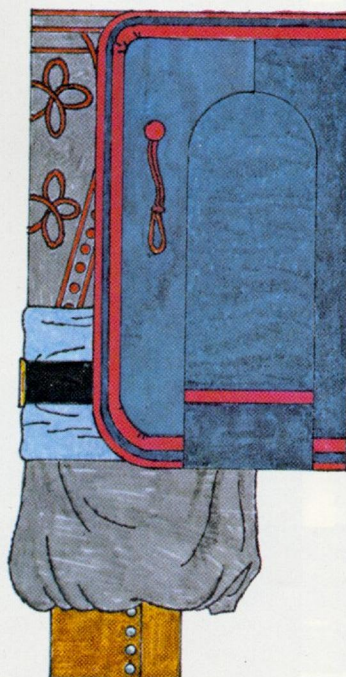
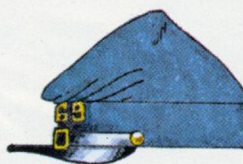
5th New York Volunteer Infantry (Duryea's Zouaves)

As members of V Corps, the 5th New York was attached to the Army of the Potomac. Well-equipped, properly trained and led, this unit served with distinction throughout the Civil War, keeping their colorful uniforms until mustered out of Federal service.

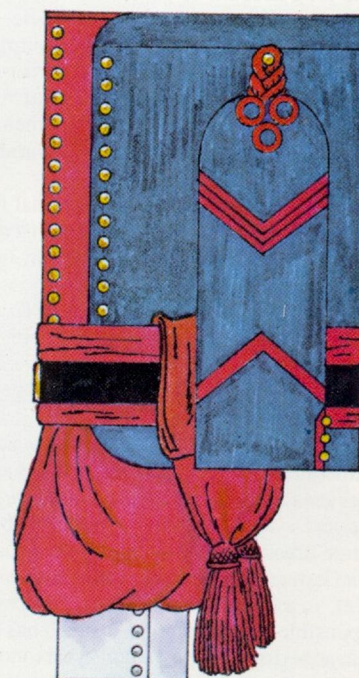
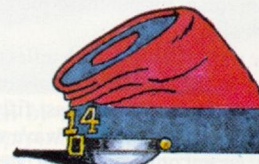
95th Pennsylvania Volunteer Infantry Known as Gosline's Zouaves, this hard-fighting unit wore a modified zouave uniform during the early part of the war, later adopting standard Union infantry dress.

69th New York State Militia In the war's early days, Company K of the 69th New York State Militia — Meagher's Zouaves — wore modified zouave uniforms with elaborately decorated shirts. Later changing their bright uniforms for regular Union blue, the 69th was a predominantly Irish regiment and formed part of the Irish Brigade.

14th New York State Militia Never a zouave unit, the 14th New York dressed to resemble French Chasseurs a Pied. However, contemporary reports of the 14th at Antietam as "red-legged zouaves" led to their being thought of as such. The 14th included an engineer company, Butt's Company of Sappers and Miners. Later in the war, the 14th became the 84th New York Infantry, referred to as the Brooklyn Chasseurs.



**69th NEW YORK
STATE MILITIA**



**14th NEW YORK
STATE MILITIA**

The Duffelbag

BY RICHARD K. RIEHN / PIKELHAUBEN, COLLECTORS, AND CARE OF THE ELDERLY

Few people know that the ubiquitous *Pikelhaube* was originally submitted to the Prussian army on the private initiative of a German industrialist, who offered a metal version with a hinged visor to the cavalry. But before the cavalry made up its mind by issuing its 1843 Model, the infantry jumped the gun with the M1842 *Infanterie Helm* which was made of jacked leather. These helmets were considerably lighter and easier on the head than their appearance would indicate and far better at taking a heavy saber stroke than the shakos they replaced.

Since its first appearance, this infantry helmet underwent six further modifications, the most visible of these being the lowering of its silhouette which, by some three successive stages, arrived at the familiar form of the final pre-World War I model, the M1891. Looking back across those fifty years, the seven distinct patterns, together with their numerous modifications from one German state to the next, would make for better than two hundred pieces, if a collector were fortunate enough to have one of each and every type, not counting some of the more subtle varieties wrought by the fashions of its final decades, manifesting themselves primarily in the extra-purchase pieces of officers and noncoms.

If one were to plot a graph reflecting the price changes in the collector's market of a given standard helmet over the past fifty years, one would observe a fluctuating wave which begins a steady ascent only during the late 1960s. This curve, again, could be flattened considerably if one took account of the inflation rate and the corresponding buying power of specie.

On this basis, many would be surprised to notice that, in Germany, at least, certain rarities brought nearly as much during the Thirties as they do today. Prices always climb when there is a lot of new money and very little confidence in it.

When it comes to the international market, however, the rise of prices paid for *Pikelhauben* has been nothing short of spectacular. Just look at an old Bannerman catalog, with its World War I surplus. Eight dollars(!) for a *Gardes du Corps* enlisted model, complete with parade eagle. It's enough to start a current collector talking to himself. But things could get worse before they get better.

The world is getting smaller by the year. The American collectors' market, singlehandedly, has seen to it that there are no more bargains to be had even in Germany. We probably have three times as many collectors per square inch for German militaria as the Germans themselves. Yet, in a way, we American collectors are responsible for the fact that so much has become unearthed over the past twenty years and funneled into the trade. The prices paid were just too good to resist even by the last holdouts.

This didn't happen all at once. There are

some distinct milestones to be observed here in the United States.

The first wave of German helmets came during the final decades of the 19th century, hidden away in the baggage of German immigrants, former officers and noncoms, who were loath to part with these mementos of their younger years. Dispersed from Wisconsin to Texas, some are still being found by collectors today.

The second wave, mostly of inferior quality, came in the wake of the First World War. With the so-called fieldgrey (non-glare) fittings and leather chin straps, these general-issue pieces came in by the wagon load, mostly liberated from depots where they had collected when the steel helmet was introduced in 1915. Almost every one of these had an Aunt-Mary-story attached, of how grandpa had taken it off'n a dead Hun on the battlefield. The truth was that

by 1918, when the Americans appeared in France, you couldn't find more than half a dozen of these per mile of front line and then only if some rear area stallion had erred too far up front.

In recent years, previously untouched caches of these wartime models found their way into the United States. And if you have one of these, you might as well stop trying to polish the eagle and spike, because they won't take a shine. Most of these come with replacement chin straps and cockades.

After World War II, yet another wave of helmets came to our shores, on the whole of far better quality than what came before. Some had been commandeered by GIs from their civilian billets, others had been converted into dire necessities of life (such as cigarettes) by their former owners.

Lastly, during the Fifties, came the best of



A badly crackled visor is one of the most difficult parts to restore. Yet, with infinite patience and care, an acceptable level of restoration can be achieved.

all, those fine pieces which were introduced almost entirely through the international trade. By that time, the market was ready for them and good money started to roll. Some major changes had taken place in Germany. The original owners, who had resisted giving them up, were passing on in greater numbers and their heirs found the money offered for them far too attractive to pass up. Even generals' helmets began to show up in some quantity.

The final price break, which just about knocked the beginner out of the ball game, occurred at the bottom of the price line and included all of the relatively ordinary but still good-quality material. In one year, during the late Sixties, one could pick up a respectable Prussian or Bavarian line infantry enlisted man's helmet for anywhere from ten to twenty dollars, depending upon condition, with Wuerttembergers and Badeners just a few dollars more. And then — nothing was available for less than at least twice that. And I'm speaking of German prices (double or better for U.S.).

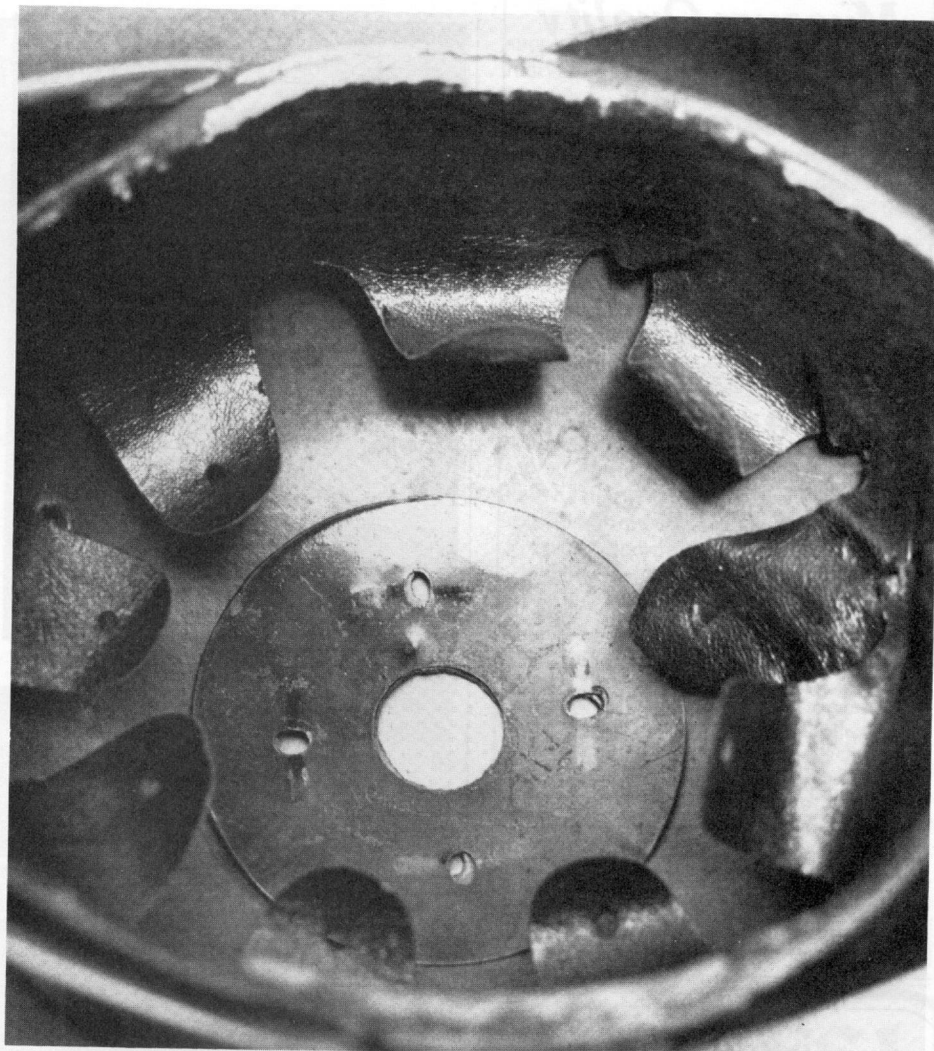
I couldn't find a reasonable answer for what had happened until I attended the official opening ceremonies of the Bavarian Army Museum in Ingolstadt. Parading down the street came one militia unit after another, in uniforms ranging from 18th century styles to pre-World War I. Among the latter were the missing *Pikelhauben*, by the platoon!

In 1968, the German militia association went back into business and we hadn't even noticed over here. Until then, the dealer's bonanza had been regular weekend trips into the countryside, where every other farmhouse had yielded one or more fine old pieces. No more. Now Uncle Fritz keeps his father's or grandfather's helmet and wears it for drill on Sundays. There are literally hundreds of these outfits all over Germany and at least twenty percent of these use our beloved helmets. No more cheap buys.

With the bottom of the market thus wiped off the map, the beginner must now be prepared to make a substantial investment if he wants to start off with a decent helmet, even an ordinary one. He may have to lay down one, two, three hundred dollars and still have no idea if what he gets is indeed as advertised.

Once prices began to climb, there was a mad scramble by collectors and dealers alike to "upgrade" their wares before they traded or sold them. When this is done with a knowledgeable

Continued on page 54



Circular metal plates were often added to pikelhauben by their original owners to keep the leather top from sinking in. Collectors may apply the same technique.

Don't waste considerable time and effort trying to polish World War One-vintage metal parts to a gleaming finish. A high shine simply wasn't there to begin with.



Some helmets are dated on the inside, making age determination a simple matter of mathematics.



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THE WORK OF HENRI LION

Continued from page 4

Cup of the Military Figure Collectors of America.

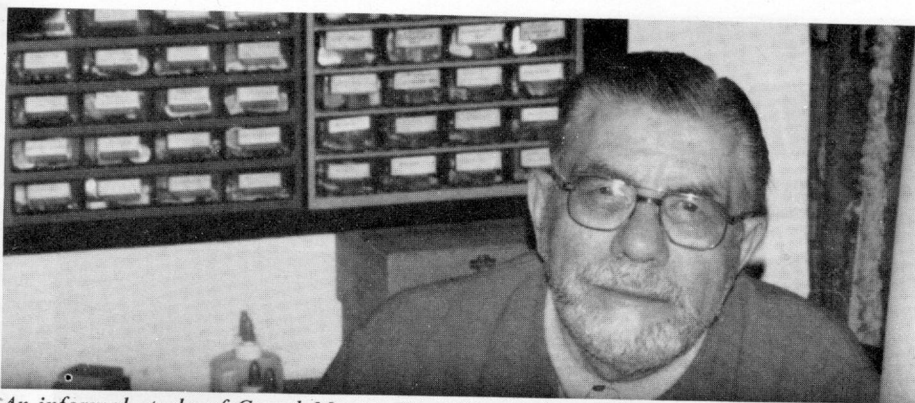
As an artist, Henri Lion works in differing mediums, combining, in his illustrations, pen and ink, felt markers, colored pencils, water color, colored inks and dyes, and poster paint. His miniatures, as well, reflect his mixed media technique, utilizing oil paint, acrylics, flat varnishes, and different strength glazes to achieve a number of visual effects.

Lion's artistic background becomes evident when he gives informal talks or lectures on figure painting. The emphasis is placed on approach, imagination, style, and realism, rather than the paint-the-coats-black method. He strives for perfection in his work, which to him means infusing life into a miniature; transforming a cold metal casting into, as closely as possible, a representation of a miniature human being.

Challenge is a word often used by Lion, in essence his personal challenge being the



Lion's painting is not limited to cast figures. Above, his mixed-media version of a French infantryman of World War One. Top, Garde Francaise, a Tradition miniature.



An informal study of Grand Master Henri Lion in his studio. He does not rely on any one type of paint for miniatures but utilizes different paints to achieve textural effects.

simulation of texture, color, dimension, and life with each miniature. He tackles the challenge by what he calls the "think" method. When one paints cloth, one should "think cloth"; when painting leather, "think leather." In its simplest form, this "think" method is concentration on the individual area being painted. When painting a bayonet scabbard, for example, every effort should be made to simulate the actual leather's color and texture. The same holds true for each portion of the figure, every individual item of apparel and weaponry becoming a challenge to simulate and paint.

One of the most difficult concepts to teach is how to treat each item individually while keeping it within the framework of a single figure, achieving a wholeness for the miniature. Toward this end, Lion emphasizes positions of

figures in relation to the source of light, determining before beginning to paint the direction from which the sun is shining on the figure. By so doing, one is provided with a guide to placement of highlights and shadows.

Many of Lion's techniques are described in the recently published *My Way*, which he wrote with his good friend, Valentine Bean. This is an excellent book for painters who wish to go beyond the basic stages of miniature painting. The unique quality of *My Way* lies in its approach to painting: it is not that Lion's technique is the one and only way to paint but, rather, it is his method, to be adapted to an individual's particular style.

Henri Lion has nothing but admiration and awe for his fellow miniaturists. "I'm a professional artist," he says, "and therefore I'm

supposed to be good. What amazes me is the individuals with no formal art training or experience who can turn out such wonderful pieces of work, often only after the process of trial and error. Their work is truly an accomplishment!" He feels there is always room for more good painters, taking the view that as others improve, then he, too, must seek new ways to improve his own work.

Lion is not a converter of figures, spending hours cutting and reassembling miniatures in new postures or attitudes. Instead, his challenge is in putting life into miniatures as purchased, with only minor modifications. His genius as an artist lies in making folds in cloth appear by use of color where they do not exist on the unpainted figure. Lion corrects sculpting and casting flaws by filling with white glue, then makes flat areas appear round, or builds up fingers or noses to proper proportions, through his use of color.

If there is a single characteristic of Lion's work, it is his use of color, utilizing an extraordinary range of differing shades in relatively small areas. For example, it's not unusual to see, in a horse's black mane, such colors as red, green, blue, and brown.

Despite current trends toward radical conversions, scratchbuilt figures, and complicated dioramas, Henri Lion has maintained his eminence and renown as a painter of single figures. His background as a boy in France, coupled with his work as a commercial artist, has produced a unique individual with a unique art, a man who stands in the forefront of America's miniaturists. □

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Reconnaissance

A SURVEY OF NEW OR RECENTLY RELEASED PRODUCTS OF INTEREST TO MINIATURISTS

A. Two new 1/24-scale (76mm) figures have been released by **I/R Miniatures**, both of French and Indian War subjects. One represents a blue-coated grenadier of the New Jersey Regiment, the other is an officer of the 42nd Highlanders, both regiments participants in the battle of Fort Ticonderoga in July of 1758. The figures are both praiseworthy, masterfully sculpted with fine overall detailing and excellent fit of parts, and will make distinctive set pieces. The model of the grenadier may, if desired, be painted to represent a grenadier of most British regiments of the Seven Years War period.

B. Charles C. Stadden Studios has added two superb figures to **The Stadden Collection**, a private of the Royal Marines of 1805 and a pipe major of the Argyll and Sutherland Highlanders of 1978. Stadden's work is as fine as it ever was and these two attractive models, in simple kit form, attest to his mastery. Excellent painting guides are included with each, incorporating painting tips and, on the reverse, a full-color painting of each subject.



A.



B.



C. Four new titles have been added to the Osprey **Men-at-Arms Series** (Hippocrene Books), spanning a wide range of interests. *Napoleon's Hussars*, by Emir Bukhari, is an exacting study of an extremely popular segment of the army of the First Empire, well written, superbly organized, and carefully assembled from primary sources. Angus McBride's color illustrations are perfect for this colorful subject, though his men may be a trifle too heavily built for French hussars of the period. *The Spanish Civil War*, by Patrick Turnbull, is a solid work on a still relatively little-known subject, clarifying many details of uniforming by the various combatants and opening new vistas to miniaturists. Terence Wise's *Armies of the Crusades* and Jack Cassin-Scott's *The Greek and Persian Wars*, are both richly detailed guides to eras that, while popular, still remain somewhat esoteric. Both authors are to be complimented on their compilations from ancient artifacts and while some of the colors in the illustrations may, understandably, be fanciful, the information contained in both books is quite firm.



C.

D. During the Second World War, the most popular song among German soldiers was *Lili Marlene*, a song which summed up and plaintively expressed every soldier's homesick lament to be home again, where Lili Marlene was waiting patiently. The idea was so universal, the melody so hauntingly infectious, that *Lili Marlene* became equally popular among the British 8th Army in Africa. Its appeal even reached the GIs and *Lili Marlene* eventually became a hit song in the United States. **Cavalier Miniatures**, in its newest 54mm kit, has now given substance to Lili Marlene: Lili herself, leaning against a lamp post, is offered a light for her cigarette by a German private or non-com in walking-out dress of the 1935-40 period. The figures are extremely good — nicely proportioned, realistically animated, and well cast. Though the painting guide offers no suggestions for Lili Marlene's fashionable suit, it is quite thorough in its illustrated guide to the soldier's uniform. This kit has a lot to recommend it and should prove to be quite popular. For a special effect, substitute a Tamiya plastic lamp post wired for fibre optic lighting.



D.

E. Even without a major credit card, miniaturists can still take advantage of the paint now-pay later approach to modeling. **The Black Watch** has instituted in-house charge accounts; modelers over eighteen years of age can now charge up to \$120 worth of merchandise, paying the balance due either in one lump thirty days later or in installments. A brochure describing the new service, and an application form, are available on request from The Black Watch.



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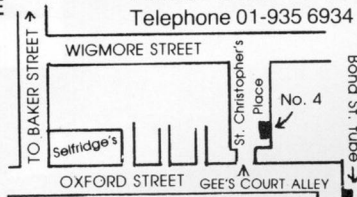
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F.

G.

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F. Years ago a popular band leader rose to fame on the basis of his All-Girl Orchestra, as it was called. Sanderson Miniatures, by Greenwood and Ball, has released its answer to this then-novel musical aggregation, though on a smaller scale: an all-harem girl orchestra, consisting of lute, harp, and drum players. For some reason completely undressed, save for G-strings, and with hair styles never seen in an oriental harem, the 54mm figures nonetheless make a charming little grouping when used by themselves or in conjunction with Sanderson's harem dancing girl.

G. Author James B. McKay and illustrator Douglas Anderson have combined their talents to produce a significant study of the dress of the Highland Light Infantry. Covering every detail of the uniforms from 1881 to 1914, this scholarly and informative book will prove invaluable to everyone whose interests include the Scottish regiments. Privately published, it's available only from James B. McKay, 17/14 St. Andrews Crescent, Glasgow G41 5SH, Scotland, U.K. for £3.50 in the United Kingdom, \$7.85 in the United States. Prices include postage and handling.

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Continued

H.



H. A new and beautiful concept in miniatures has come from **Lif Models**: an exceptional figure cast in solid brass by a new method that completely eliminates flash and mold lines and makes for a perfect fit of all parts. Standing approximately four inches high, the first miniature in this new series of kits represents an Etruscan soldier. The polished brass affords maximum realism for the armor and shield; no matter how skillful a painter may be, nothing will ever look as much like real brass as the actual metal itself. Detailing is superb throughout and assembly and painting of the brass figure is no different from working with a casting in any other kind of metal. Additional figures in the series will be released at the rate of three or four models per year. At present, this desirable model is available by mail for 16,000 lira (approximately \$19.00) plus postage from Paradiso dei Bimbi, Portici, S. Vincenzo 31r, 16121 Genova, Italy.

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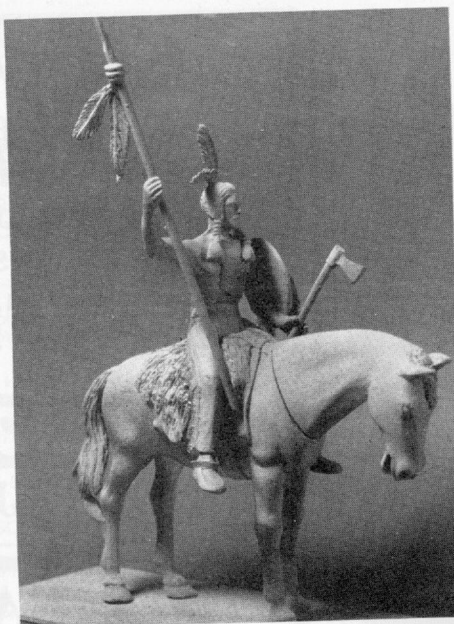
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Reconnaissance

Continued

I.



J.

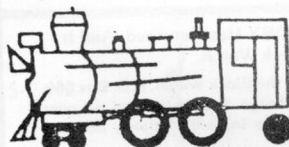
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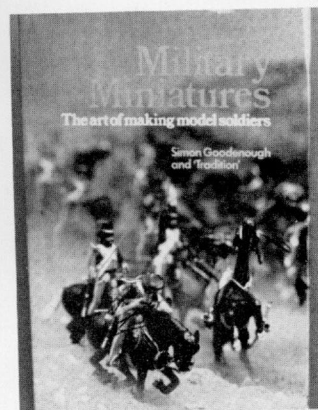
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I. Some years ago Trophy Miniatures was launched in Wales, beginning its range of figures with what proved to be a popular line of 54mm mounted subjects. Unfortunately, their popularity did not come rapidly enough; for a number of reasons, Trophy closed down, to the extreme disappointment of miniaturists who were just discovering, too late, this handsome line. Happily, the molds were preserved and **Under Two Flags** has purchased them, once again placing Trophy Miniatures on the market. The kits of a Sioux Indian and the Earl of Essex, 1591, are finely made models, delicate without seeming fragile or frail, elegantly scaled throughout, and with particular attention to the crisp detailing that makes a good model. The horses' heads are not as strongly structured as we have come to expect today but can easily be made more "horsey" through painting. Both of these fine kits are available exclusively from Under Two Flags in London.

J. Simon Goodenough has created, in **Military Miniatures** (Chilton Book Company), a top-notch primer of modeling, detailing point by point and step by step the methods for achieving successful miniatures. Goodenough's knowledgeability of the subject is evident throughout and the how-to information he imparts, from the basics of kit assembly to the construction and lighting of dioramas, is clear, concise, and erudite. The volume is further enriched by scores of instructional drawings by Tradition's master model maker, Alan Caton, as well as numerous photographs of his finished work. **Military Miniatures** is an invaluable sourcebook for all newcomers to military modeling, answering whatever questions might come to mind and, additionally, contains enough information to be of interest to seasoned miniaturists as well. With sixty color illustrations and more than a hundred black and white drawings, this is a first-rate addition to modelers' libraries.

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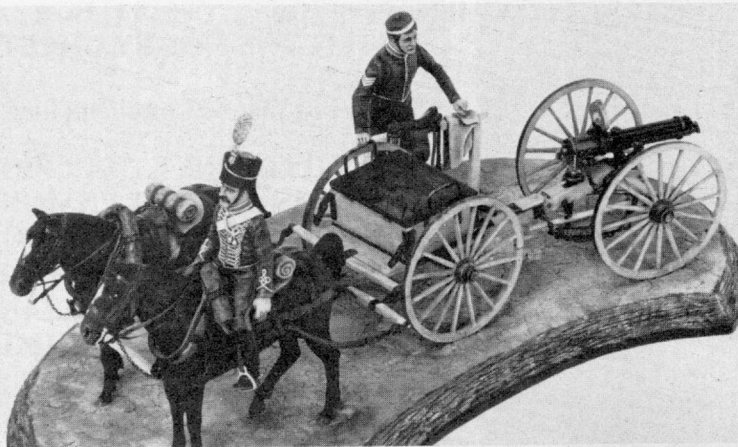
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Reconnaissance

Continued



K. Back in pre-World War One days, a great many youngsters spent countless enjoyable hours casting their own toy soldiers. Somewhere along the way, casting your own soldiers went the way of many of the pleasures of the past. But now, thanks to **Military Moulds Ltd.**, it's once again possible to relish the fun of casting hundreds — or at least dozens — of figures in an evening in molds of infantry, cannon, mortars, cavalry. A catalog of a vast assortment of molds of rounds and flats, as well as casting equipment, is available for \$2.00 from Military Moulds Ltd., 5971 Pine Rise Ct., Columbus, Ohio 43229.

L. An outstanding 77mm Royal Horse Artillery team, with a model 1877 Gatling gun, has been released by **Series 77**. This was an ambitious undertaking and Series 77 has carried it off in exemplary fashion, with more than 130 parts making up into a noteworthy display piece. Detail is excellent; the limber interior is provided with tools and separate magazines, the gun barrels rotate, and the gun elevates and depresses. The complete kit includes two horses, a rider, gun and limber, and a sergeant leaning on a rail over which a saddle is hung. The units may be purchased separately, though for maximum effectiveness the set should be made up as a whole. All pieces fit together perfectly and while a lot of work is required to make up the kit, the end result is worth every minute of the time spent.

Series 77 has now completed the reissue of all the models comprising its Stages 1 through 16, in kit form rather than, as originally, one-piece castings. In so doing, Pat Bird has reworked a number of the figures, sharpening details where necessary, making minor alterations, and just generally refining the line.



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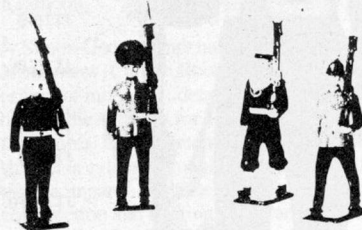
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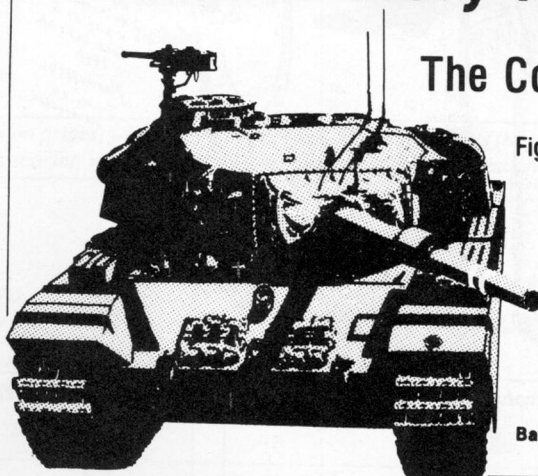
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THE MILITARY ART OF RIGO

Continued from page 20

from designing movie posters to painting flowers on wooden-soled slippers.

In 1945, with the end of World War Two, the military archives were moved to Vincennes and in that year, Rigo plunged into a study of Napoleon's Egyptian expedition. Poring over the original documents in the archives, he discovered that one of the members of the expedition was an artist named Rigo. Any second

thoughts he may have entertained about shortening his name were immediately set aside forever; from that time on, he would be known only as Rigo.

After working in various advertising agencies and art studios, in 1963 Rigo and a friend formed a small agency of their own and he began publication of a booklet, in color, titled *Le Plumet*. Its subject was the uniforms of the Napoleonic French marshals and their aides. Three hundred copies were printed; not a single

one can be obtained today. Two years later, Rigo and his partner published three hundred copies of the first *Le Plumet* color plate, intending it to be an ongoing series. When financial difficulties forced the closing of the agency, Rigo took over sole direction of *Le Plumet*, gradually doubling, then more than tripling its circulation.

The following year, Rigo received a silver medal at the Exposition Nationale de l'Artisanat, held in Paris, and a year later was commissioned to decorate the Avenue de la Grande Armée in the capital in connection with the festivities commemorating the anniversary of Napoleon's birth. He was awarded the silver medal of the city of Paris in December of 1969 and nine months later was named Official Painter to the French Army.

Toward the end of 1971, Rigo left his beloved Paris to live in the charming Breton town of Louannec, despairing of what he saw as the decline of the capital. The colorful quais of the Seine had been replaced with broad, traffic-laden streets; glass and concrete skyscrapers were beginning to dot the Parisian skyline, culminating in the stark, enormous tower in the Place Raoul Dautry in Montparnasse; Montmartre had become a greedy and coarse tourist trap and throughout the city, little self-service fast-food restaurants, epitomizing to Rigo the worst in modern civilization, sprang up one after the other. Happily, he had already left Paris when the first McDonald's opened. The Paris that, through the years, had retained the charm known to Renoir, Modigliani, Lautrec, Hemingway, was gone forever.

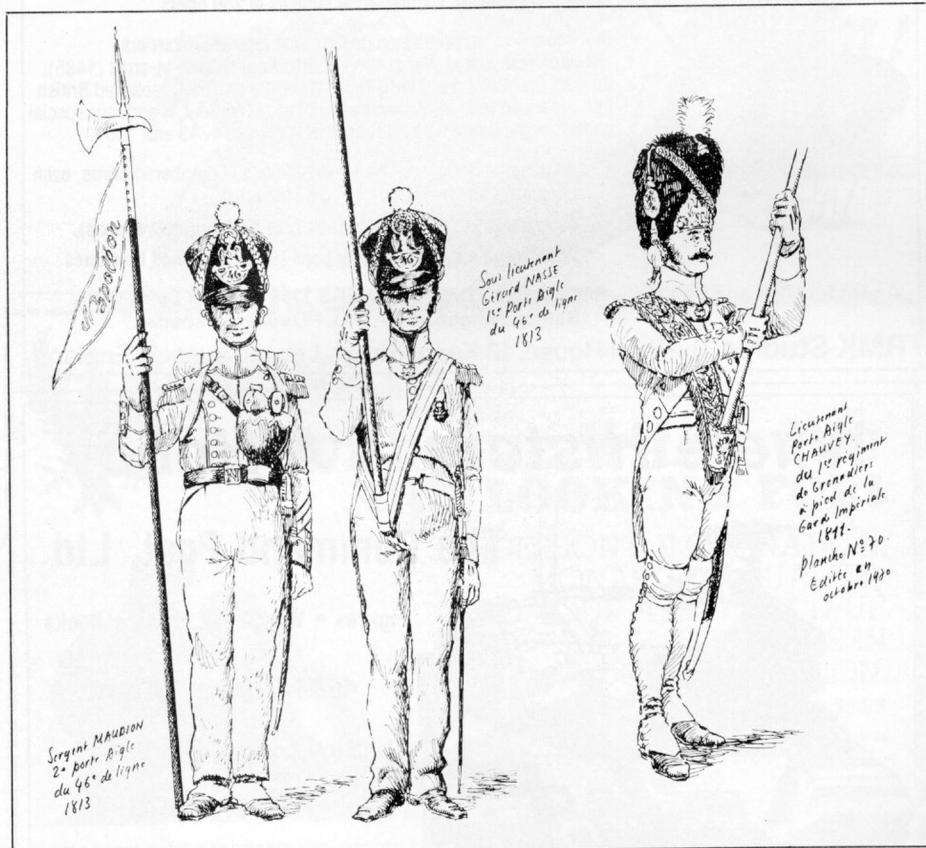
Nonetheless, Rigo still returns to Paris twice a year, searching with fascinated delight through the archives at Vincennes, spending entire days at the Musée de l'Armée and the Louvre, the Defense Ministry library and Versailles, and visiting with all his old friends.

For miniaturists who wish, above all, to create perfect historical figurines, Rigo feels fact-gathering is of prime importance, a point with which no one can argue. Unfortunately, too many painters are content to reproduce whatever material is in front of them without determining if their reference material is good or bad.

Many of the traps into which one can fall while gathering references were pointed out to Rigo in 1946 by his mentor, Lucien Rousselot. In all his works, no matter how carefully researched, Rousselot always returned to the original sources for final checking.

In creating his own reference library for *Le Plumet*, Rigo established a series of folders, one for each unit of Napoleon's army. Each time he comes upon an artifact or document pertaining to a regiment, he notes the information into that regiment's folder. After a number of years, certain of the information contained in each folder is contradictory and Rigo then turns to the original archives to resolve the questions that have arisen. If the archives confirm the information he has gathered, he keeps it; whatever turns out to be conjecture, or the fruit of the imagination of its author, is discarded.

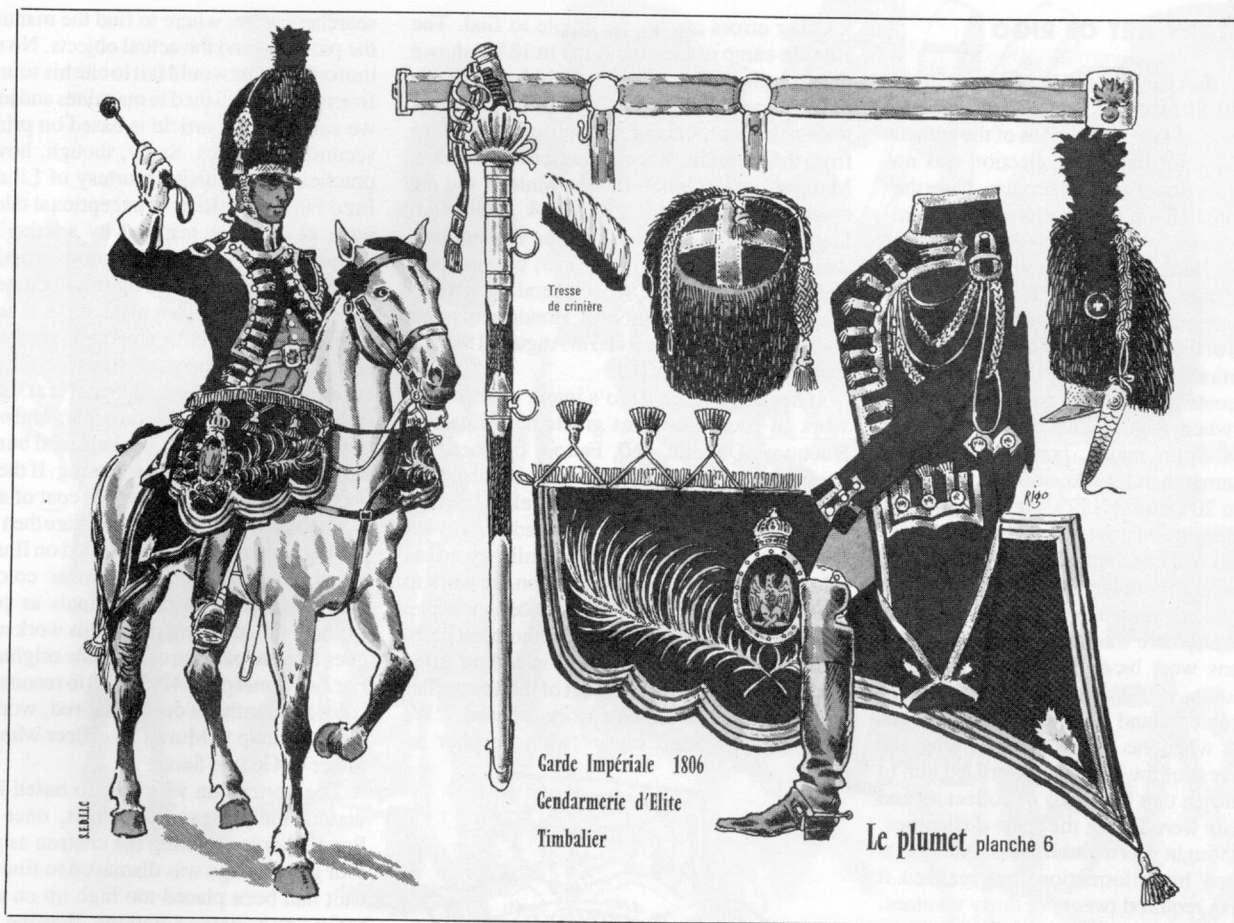
A typical example concerns the red uniforms, faced green, worn by the musicians of the 9th Line Regiment, the subject of *Le Plumet* plate 84. Rigo first came across a depiction of the



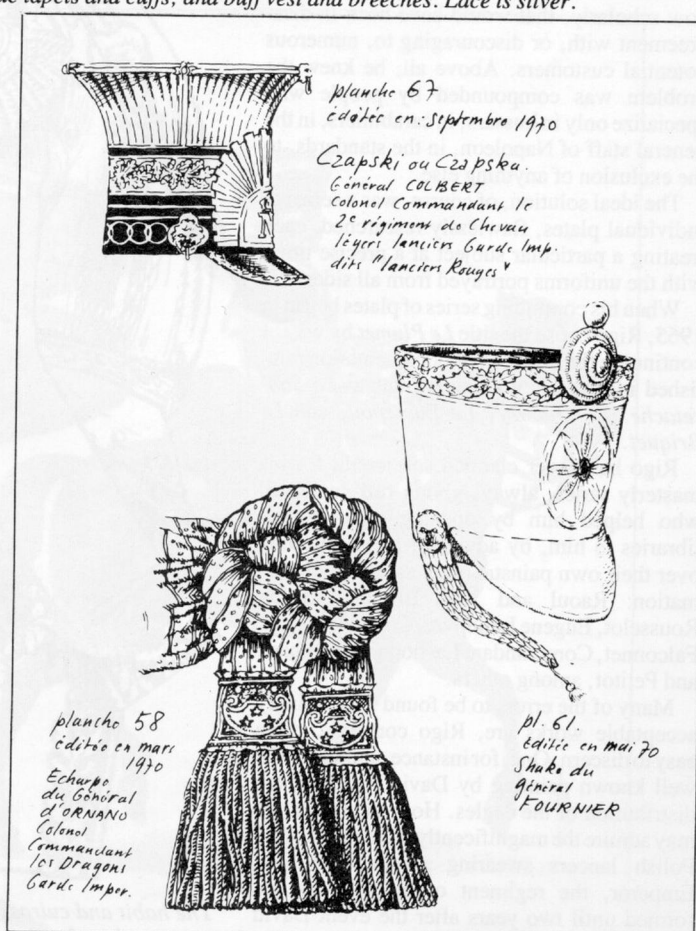
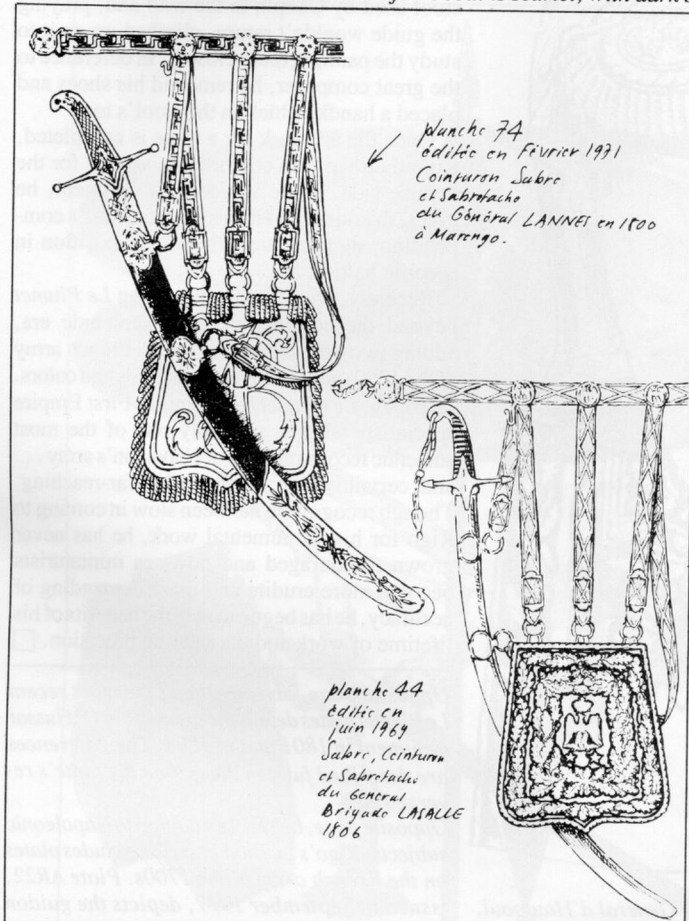
Rigo's research on a specific subject evolves into a study of each figure before he begins finished art work for a plate.



The first two *Le Plumet* plates published depicted the drum majors of the 5th Infantry Regiment and the 9th Artillery Regiment.



Out-of-print Le Plumet plates bring premium prices, when they can be found. Plate 6 portrays the kettle drummer of the Gendarmerie d'Elite. The uniform coat is scarlet, with dark blue lapels and cuffs, and buff vest and breeches. Lace is silver.



Typical pages from Rigo's notebooks reveal the thoroughness of his research.

THE MILITARY ART OF RIGO

Continued

musicians' dress in the Carl collection in the Museum of Strasbourg. Though intrigued by them, he was, at first, suspicious of the authenticity of the uniforms; the collection was not contemporary with the First Empire. Nonetheless, he noted all the information and upon returning to Paris, went through the archives at Vincennes. Here, he came upon a report by a General Muller, dated 12 September 1805, in which the general complained of the dress of the drummers of the 9th Regiment of Infantry of the Line, mentioning specifically their green lapels and red coats. Additional confirmation was supplied when Rigo found the name of the regiment's drum major, portrayed by Carl: Eugene Lemarchand, nicknamed Simon, born at Caen on 20 October 1779. He was quite tall for that time, measuring nearly two meters in height, and had chestnut-colored hair. He left the service on 25 February 1810, after achieving the rank of *sous-lieutenant*. With such supportive evidence, there was no question that Carl's illustrations were based on wholly authentic information.

The problems and questions that Rigo encountered when he began documenting the military dress of the Napoleonic era led him to the realization that hundreds of collectors and miniaturists were facing the same difficulties. His first thought was to publish his findings, as he enlarged his information, but realized it would have required twenty or thirty volumes. Furthermore, few publishers would be willing, let alone anxious, to bring out a work, no matter how scholarly, that would have been in disagreement with, or discouraging to, numerous potential customers. Above all, he knew the problem was compounded by people who specialize only in hussars, in carabiniers, in the general staff of Napoleon, in the standards, to the exclusion of anything else.

The ideal solution, of course, was a series of individual plates, flawlessly researched, each treating a particular subject at a precise time, with the uniforms portrayed from all sides.

When his continuing series of plates began in 1965, Rigo chose the title *Le Plumet* by way of continuing the tradition of documentation published in journals with such titles as *La Sabretache*, *La Giberne*, *Le Passepoil*, and *Le Briquet*.

Rigo has never claimed sole credit for his masterly series, always giving full due to all who helped him by opening archives and libraries to him, by advising, and by turning over their own painstakingly assembled information: Raoul and Jean Brunon, Lucien Rousselot, Eugene Lelievre, Colonel Druene, Falconnet, Commandant Lachouque, Guilbart, and Petitot, among others.

Many of the errors to be found in seemingly acceptable works are, Rigo contends, often easy to discern. One, for instance, appears in the well known painting by David depicting the distribution of the eagles. However much one may admire the magnificently dressed officer of Polish lancers swearing allegiance to the Emperor, the regiment of lancers was not formed until two years after the event David painted.

Other errors are not as simple to find. The aide-de-camp of General Rapp in 1813, shown in a painting by Lagrenée, was the basis for one of Commandant Bucquoy's cards in his classic series. In reproducing the uniform precisely from the painting, Bucquoy describes the aide, Marnier, as a colonel, though Marnier did not reach that rank until June, 1834. Moreover, Lagrenée made a mistake in that this uniform was not worn at Danzig in 1813, but, unquestionably, at Alsace in 1815: General Rapp wears the ribbon of the Legion of Honor across his chest, an award he received in August, 1814... from King Louis XVIII!

It has never been Rigo's intent to attack the work of such illustrious greats of the past as Bucquoy, Detaille, Job, Fallou, or Huen. Indeed, he pays them great homage, viewing them as the pioneers who, with the priceless heritage of documentation they left, showed the way for later generations, with today's military artists and miniaturists having to carry on the work to make uniformology as exact a science as possible.

Rigo maintains that one of the thorniest problems facing today's painters is telling good documentation from bad. Part of the answer lies in the sources on which a work is based. "We now know," Rigo says, "who the poor re-

searchers were, where to find the manuscripts, the pictures, and the actual objects. No modern uniformologist would fail to cite his sources and from these, published in magazines and journals, we can tell if an article is based on primary or secondary sources. Sadly, though, how many practice the exquisite courtesy of Liliane and Fred Funcken, artists of exceptional talent who have never been inspired by another's work without mentioning the author or artist?"

Once Rigo is satisfied that his documentation for a new *Le Plumet* plate is as accurate as possible, he begins his drawings, sketching and resketching his figures until he feels the uniform is shown to its best advantage. Next, he makes drawings, as large as possible, showing the details of embroidery, pockets, and buttons, as well as equipment and harnessing. If the subject was a nobleman, he draws his coat of arms.

The black and white drawings are then reduced photographically and positioned on illustration board, then colored with water color in as precise a match to the originals as possible. Color is a demanding part of his work and Rigo goes to great pains to capture the original tones. For *Le Plumet* plate 42, he had to reconstruct the color amaranthe, a deep wine-red, worn by the aide-de-camp to Murat, an officer who was the father of George Sand.

The portrait on which Rigo based his plate was in the chateau of Nohant, once George Sand's home. Visiting the chateau as part of a tour group, Rigo was dismayed to find the portrait had been placed too high up on a wall to make any accurate notations. Waiting until the guide led the tour onward, Rigo moved a piano stool used by Chopin to the wall and, praying the guide wouldn't return, climbed up on it to study the painting more closely. In deference to the great composer, he removed his shoes and placed a handkerchief on the stool's top.

Once the art work for a plate is completed, Rigo then writes a comprehensive text for the reverse side. If the subject is a regiment, he gives, in addition to its history, the unit's composition, its total strength, and its position in specific battles.

Recently, Rigo began expanding *Le Plumet* beyond the confines of the Napoleonic era, adding two new series: one on the French army of the 1700s and another on standards and colors.

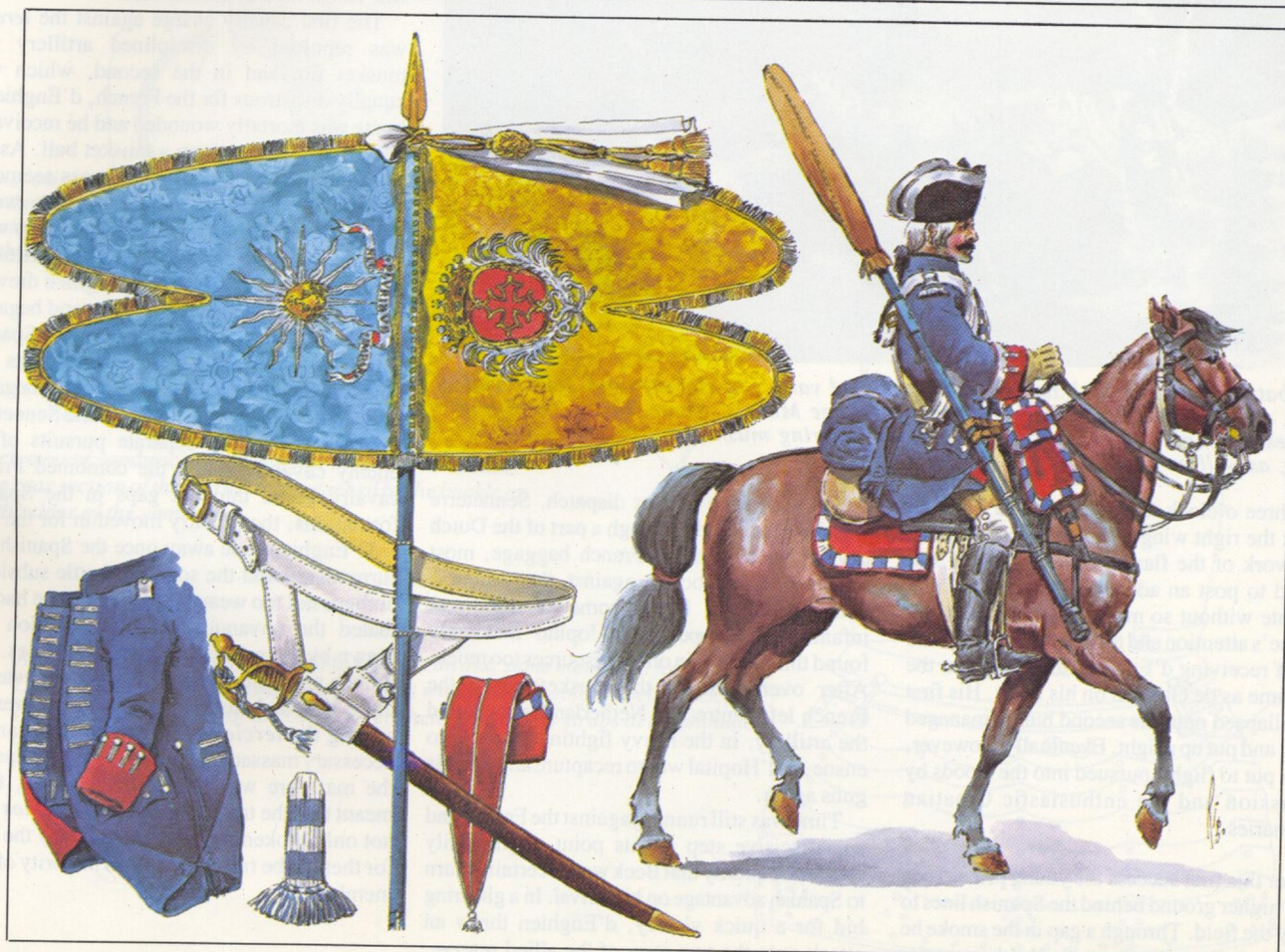
Today, *Le Plumet* represents to First Empire specialists what is probably one of the most authentic reconstructions of Napoleon's army... and certainly one of the most far-reaching. Though recognition has been slow in coming to Rigo for his monumental work, he has never grown discouraged and now, as miniaturists become more erudite and more demanding of accuracy, he has begun to reap the benefits of his lifetime of work and unrelenting precision. □



The habit and cuirass of General d'Hautpoul, commander of a division of cuirassiers, 1807.

Opposite page, above: One of the most recent Le Plumet plates details the dress of the 1st Hussar Regiment in 1801 and in 1808. The differences are described fully in the text on the plate's reverse side.

Opposite page, below: In addition to Napoleonic subjects, Rigo's Le Plumet series includes plates on the French army of the 1700s. Plate AR22, issued in September 1977, depicts the guidon bearer of the Languedoc Regiment.



THE BATTLE OF ROCROI

Continued from page 23

By the time this amateurish skirmish was concluded, the May evening was drawing to a close and d'Enghien had no more time for maneuvers. That night the high-strung prince was more conciliatory than retributive, despite intelligence from a captive that Beck might be less than a day's march away. The same source informed him of the musketry ambushade on Albuquerque's flank. For both sides, restraint had been the hallmark of success throughout the day and perhaps this pressure on the young man's personality, combined with the pressure of time, produced his genius on the following day. On the 19 May, restraint was swept aside by a flood of desperate imagination.



The battle of Rocroi, with its see-saw action and variety of elements and field conditions, makes for an interesting war game. Heritage Models' 25mm Thirty Years War figures are highly suitable for such a game, offering musketeers, pikemen, and cavalry, as well as artillery.

At three o'clock in the morning d'Enghien led out the right wing of his cavalry and made short work of the flank musketry, which had omitted to post an adequate guard. They met their fate without so much as attracting Albuquerque's attention and to his surprise, he found himself receiving d'Enghien to his front at the same time as de Gassion on his flank. His first line collapsed onto his second but he managed to rally and put up a fight. Eventually, however, he was put to flight, pursued into the woods by de Gassion and the enthusiastic Croatian mercenaries.

After this first success the young prince rode up the higher ground behind the Spanish lines to survey the field. Through a gap in the smoke he saw his infantry, already mauled by the superior

Spanish gunnery, hard-pressed by the veteran *tercios*. His obvious course was to take them in the flank, but a young commander, striving to achieve a reputation in a situation that becomes hourly more desperate, may see hopes beyond the obvious. So it was at Rocroi.

De l'Hopital was beginning to take the full weight of the old *tercios* in the execution of a plan that he disapproved, and although d'Enghien had disposed of any enemy cavalry that might have taken advantage of his exposed right flank, his left had been placed in danger. Senneterre had repeated himself. His second cavalry charge was taken by the Netherlanders, as was his first the day before. Overnight, d'Isembourg had remained in a forward position, so that any French hopes of success on the left were dis-

The Germans and Walloons on the near flank recoiled in confusion from his first charge and were driven onto the Italians on their right. At this time, Melo was crossing the center, surveying the state of the field. Finding himself in some personal danger, he took refuge in one of the Italian *tercios*, rallying them by claiming, somewhat histrionically, that his life was in their hands. In fact, the Italians did hold until all three of their commanders had been killed and it was not until then that d'Enghien was able to break their formations and scatter the survivors.

D'Enghien's cavalry emerged from their second major engagement of the day to discover that their efforts were still desperately necessary. The old *tercios* still stood and continued to drive de l'Hopital's infantry towards the woods. D'Enghien grasped the most immediate opportunity to relieve the center; he charged the Dutch cavalry, and, with the help of Senneterre, who had managed to rally his men, he succeeded in forcing d'Isembourg from the field. Senneterre was, quite undeservedly, allowed the sport of chasing the gallant Netherlanders into the marsh. Whatever ignominy they suffered in their flight could, surely, have been inflicted with more justice on their pursuers.

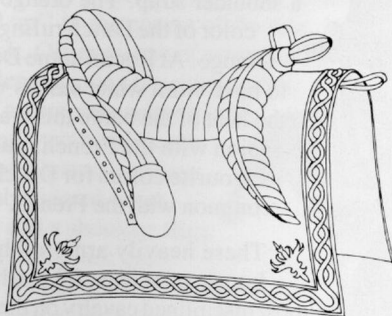
At last d'Enghien had found the leisure to go to the aid of de l'Hopital. The veteran *tercios*, even unsupported, still had the upper hand. D'Enghien discovered that the arrival of his exhausted and depleted cavalry was barely enough to halt their advance. After a hard day's fighting in which he and his cavalry had created every significant French advantage, the young prince was confronted by a stalemate.

The first cavalry charge against the *tercios* was repulsed by disciplined artillery and musket fire and in the second, which was equally disastrous for the French, d'Enghien's horse was mortally wounded and he received a dent in his cuirass from a musket ball. As the third charge got under way success seemed a forlorn hope but mercifully, as the weary cavalry approached the Spanish lines, they were not greeted with cannon fire. The artillery's ammunition was depleted. D'Enghien drew up his own artillery to a closer range and began to shake the very foundations of the Spanish infantry with successive bombardments and cavalry engagements. As the first gaps began to appear in the *tercios*, de Gassion and Senneterre returned from their separate pursuits of the enemy cavalry. While the combined French cavalry broke into the gaps in the Spanish formations, the infantry moved in for the kill.

D'Enghien rode away once the Spanish had surrendered and the sound of battle subsided, perhaps not too weary to realize that he had defeated the unvanquished. His attention was drawn by the noise of renewed hostilities. The French army, suspicious of the hardy veterans to the last, had misinterpreted some movement among the *tercios* and the result was an unnecessary massacre. Unnecessary, perhaps, but the massacre was not without results, for it meant that the traditions of the old *tercios* were not only broken by defeat but also by the need for them to be reformed from a majority of new members. □

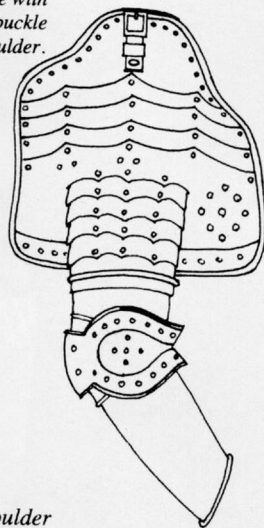
CUIRASSIER ARMOR

Attachment of cuishes to front of cuirass: each cuishie had a slot at the top, to be hung by the peg at the bottom of the cuirass. The fixture was then locked by means of a swivel clip. Both sections were joined at the top by a buckled strap.

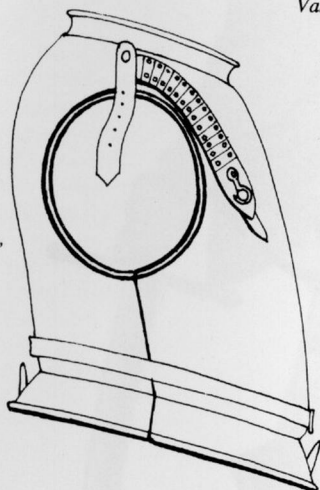


HEAVY CAVALRY SADDLE

Vambrace with buckle at shoulder.



Side of cuirass, showing strap for attaching vambrace.



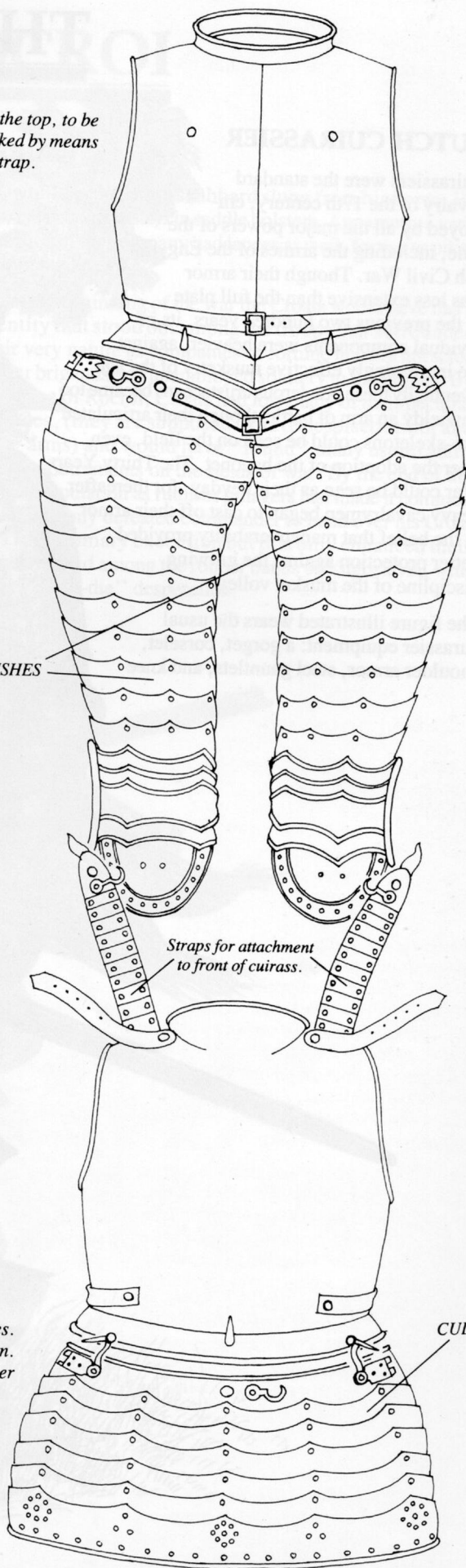
Attachment of vambrace to cuirass: the strap at the shoulder of the rear section of the cuirass was attached by the buckle at the shoulder of the vambrace.

Attachment of culet (back guard) to rear of cuirass: same method as for cuishes. Cuishes and culet were hinged at the sides with a detachable swiveled lock pin. Front and back plates of the cuirass were held together by straps at the shoulder and the waist.

CUISHES

Straps for attachment to front of cuirass.

CULET



THE UNIFORMS OF THE

DUTCH CUIRASSIER

Cuirassiers were the standard cavalry of the 17th century, employed by all the major powers of the time, including the armies of the English Civil War. Though their armor was less extensive than the full plate of the previous two hundred years, its individual components were heavier, against the increasingly effective musketry of the age. Eventually these ponderous crustaceans became too unwieldy an arm of battle, though their articulated exo-skeletons could be seen on the field, even after the adoption of the bayonet. The Thirty Years War could be seen as their heyday, for thereafter heavy cavalymen began to cast off their armor in the belief that maneuverability provided better protection against the growing discipline of the musket volley.

The figure illustrated wears the usual cuirassier equipment: a gorget, corselet, shoulder armor, steel gauntlets, and knee-

length tassets. Dutch cuirassiers tended to wear a lobster-tail termed a "salade" or "sallet", rather than the closed helmet one normally associates with this style of armor. He would carry two 42-bore horse pistols in saddle holsters and a broadsword.

Some cuirassiers might also carry a carbine slung from a shoulder strap. The orange sash is of the national color of the Dutch ruling family - the House of Orange. At Rocroi some Dutch officers are known to have worn white sashes with coloured knots. In the heat of the battle this was a great source of confusion with the French, particularly as one of the favourite colors for Dutch clothing was grey, in common with the French.

These heavily armored horsemen, mounted on horses of at least fifteen hands, were among the most disciplined cavalry on the field, even though they were led with a noticeable lack of imagination.



COMBATANTS AT ROCROI

CROATION CAVALRYMAN

This mercenary is dressed in a typical East European costume of the 17th century: fur-trimmed cap, tunic, and over-jacket. The trimmings on the cap could be turned down over the ears in cold weather. This man is wearing a red, three-quarter length tunic, closed with either frogging or laces, under a breast-plate. The breast-plate, almost certainly "picked up" in the course of the war, is secured by cross straps at the back. Other pieces of armor and protective clothing would be in evidence among his companions, though not in the form of a comprehensive suit. He wears his over-jacket slung over his shoulder on a cord, in the fashion of a hussar's pelisse. He is wearing a richly embroidered waist sash over the breast-plate and a shoulder sling to carry his carbine, a German-made club-butted wheel-lock that he is unlikely to have paid for. The shot and powder flasks and a spanner to wind the lock mechanism are all carried on a single flap from a waist belt worn underneath the breast-plate. He is also carrying a Hungarian-styled sabre, which, when he

is riding, would be held in a scabbard slung from his horse. He might also carry horse pistols in saddle holsters. Apparently a variable proportion of the company had lances as well, for use as pikes when dismounted.

Although at the beginning of the war the Croats would have had a racial identity that stood out among the troops that surrounded them, their very nature as companies of fortune hunters attracted other brigands and unemployed soldiery to their ranks. By the time of Rocroi, Croats had lost many of their peculiar foibles, (they are supposed to have despised armor and fire-arms) and would have "found" many useful additional accoutrements on the fields of war. By the end of the war their reputation as ruthless pillagers had made it common practice for any defeated commander to hand over his Croat units for summary execution but this only enhanced their cruelty, bred among the robber bands of Yugoslavia, with a "do-or-die" desperation.



CLUB NEWS

We obviously had some difficulty in getting our facts straight in our last issue's "Club News". John A. Wlas, editor of *The Guidon*, the journal of the MFCA, has pointed out to us that the society's correct name is the Miniature Figure Collectors of America, *not* the National Miniature Figure Collectors of America, as we called the society. We also referred to the MFCA competition as "one of the premier events in America." After thirty-seven consecutive exhibitions, there's little question about this being the premier event.

We also suffered some embarrassing confusion about entries. The figure of a slave, illustrated on page 4, was mistakenly described as being a Little Generals casting. In truth, the casting is by Bivouac Miniatures.

Our sincerest apologies to all concerned.

The annual Chicago show of the Military Miniature Society of Illinois will take place this year on 14 October at American Serbian Hall, 5701 N. Redwood Drive in Chicago. Running from 10:00 a.m. to 5:00 p.m., the event is, as usual, open to the public, with an admission fee of one dollar. For information on attending and/or exhibiting, write to Peter Kailus, 1101 Butternut Lane, Northbrook IL 60062.

The Baltimore Military Modelers will present their second annual show, "Scale Model Expo 1978," on 4 November at the Inter-Faith Center in Columbia, Maryland. Competitions will be held and commercial vendors will be on hand at the show, which will encompass figures, vehicles, aircraft, ships, and dioramas. Registration forms and additional information are available from Tom Gannon, 456 Mainview Court, Glen Burnie, Maryland 21061.

World War I, an historical recreation event, will take place 22-24 September near Mount St. Mary's College, a few miles south of Emmitsburg, Maryland. A wide variety of trench warfare action is scheduled to take place on a landscape of fields and woods, zig-zagged by barbed wire trenches. For full information on participating or attending as a spectator, write to Paul Smith, Box 119, Fairfield PA 17320 or to Rick Baumgartner, 1678½ 14th Avenue, Huntington, W. VA 25701. This is a first-of-its-kind event and should prove to be highly interesting.

The annual exhibition and competition of the National Capital Military Collectors will be held on 30 September at the Ramada Inn in Bethesda, Maryland. Additional information is available on request from Robert Lippman, 9209 Chanute Drive, Bethesda, Maryland 20014.

THE DUFFELBAG

Continued from page 34

hand, it is difficult, sometimes impossible, to tell the difference. But, as is so often the case, a lot of nonsense was fabricated and serious collectors have been busy for the past ten years gradually setting things straight again. Even so, let no one say I promised you a garden of roses!

For now, I won't go into the matter of typing helmets here. That's a subject for an entire book. But, in times to come, we will tackle the subject a little bit at a time. Meanwhile, a few words of advice on how to treat these aged leather helmets if you are fortunate enough to have one or more:

Brass fittings are best cleaned with a mild brass polish. If you have an extra-purchase helmet with gilded brass, sudsy ammonia is best and available in any supermarket. Flow it on liberally; use an old toothbrush to get accumulations of old polish and dirt out of the cracks and crevices. Rinse well afterwards, under running water, or the gilt will turn green; the worn spots, where brass or zinc alloys come through, will go black!

I do not recommend varnishing the brass in order to forego polishing it frequently. Within a year or two, sooner if you live on the seaboard, the varnish will blister and oxidation will form underneath. It is a mess and harder to get off then good honest tarnish.

If you run into silver-plated or even sterling fittings (I've seen the latter only on some very fine Hessian helmets), Arm and Hammer baking soda (again, courtesy your local supermarket) does the job. Pour some into the palm of your hand, add just enough water to make a paste and work it onto the silver by hand. Use the toothbrush for the cracks and crevices and rinse under running water.

Leather presents a bit more of a problem. The most common failings of well-used *Pikelhauben* (that's plural; *Pikelhaube* = singular) are two-fold:

The front visor will be blistered from years of perspiration and finger acid worked into the finish of the leather and the helmet's top (particularly on the types with circular spike bases) will be sunken.

Since the latter is the easiest, let's deal with that first. If the leather is still good, it can be wet and blocked back into shape, after a fashion. More adept collectors have also cut circular discs from sheet metal and shaped them to the underside of the helmet. By cutting holes to match those on the spike base, the splints, holding the spike base on the helmet, will pass through the plate as well, sandwiching the leather between. Some helmets I have seen

were apparently fitted with such plates when still being worn.

As for improving crackled finished and blistered visors, this is a tedious job and quite a challenge for all but the experts. I used to practice on some badly mishandled cartouche lids, using a hot iron and wax paper, finishing off with alcohol or ammonia and various grades of sandpaper. The liquid will soften the wax, the sandpaper will re-distribute it.

This process requires much patience, care, and long hours of work. But with ammonia and sandpaper alone, I have restored some impossible visors to reasonable respectability.

For dry leather, Lexol, available in most drugstores, is an excellent general preservative. Like all restoratives, it must be used on the bare leather inside, because it won't penetrate the wax, much less the lacquer finishes.

The late Fritz Kredel, renowned artist and connoisseur, swore by plain, ordinary lard - yes, pork fat - to keep his helmets and some three-hundred-year old fine bookbindings in shape.

Beware of Kneatsfoot oil. It can burn very old leather and tends to disintegrate the stitching as well.

When polishing the leather, don't use dye polish, use neutral, colorless.

If stitching is in need of repair, try to tack it by hand. Your shoemaker has the machine to do a proper stitching job but by the time he's done, his new holes, in addition to the old ones, may result in a clean cut! You might as well use a knife and be done with it.

If you want to clean a plume, use the best lanolin shampoo you can find. I once had an officer's helmet with an off-white buffalo hair plume. One day, curiosity got the better of me. I put about six inches of water into the bathtub and added half a bottle of shampoo. After running the plume back and forth a couple of times, the water turned pitch black. When I rinsed the plume, it was three shades lighter. But next morning, when I came to inspect my handiwork, all dried, I was in for the biggest surprise. That plume was silver. Not white. Silver! I got better than twice what I had paid for the helmet.

What was even more important, the plume had fluffed out to twice the size it used to be and the buffalo hair stopped shedding and breaking.

So much for the *Pikelhauben*. With patience and care, I have seen many a wreck rehabilitated. But I have also seen the results of impatience and neglect. If you're not prepared to give your collector's items plenty of tender loving care, keep your money in the bank. You'll enjoy it better that way. □

On 28 May 1978, David Heath — whose story on the battle of Rocroi begins on page 22 — was struck and killed by a car in his hometown of Broadstairs in Kent. Although only in his twenty-sixth year, he had already made a number of valuable contributions to the study of military history and, had he lived longer,

there is little question that he would soon have been recognized as an authority in this field. Those of us who knew him will never cease to regret the loss of the very best of friends; all of us will be infinitely the poorer for the loss of the information he could have brought us.

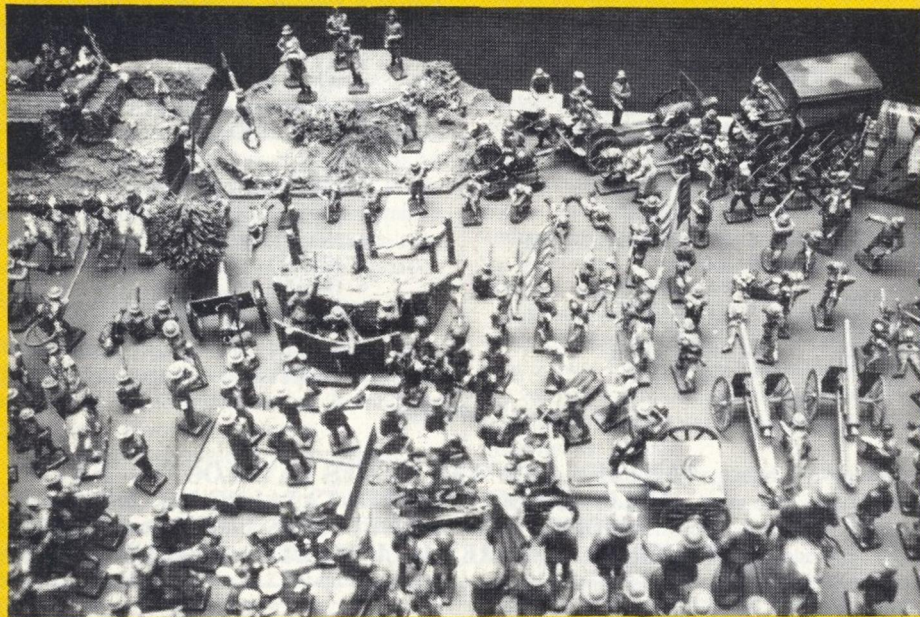
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